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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | DECEMBER 25 - 31, 2013 | VOL. 48, NO. 13 | FREE



IN YEAR *film*

12 Years a Slave capped an outstanding year for films with African American themes — a year that also brought tales of survival, greed, unthinkable evil, unsteady parenting, and girl power gone wild. Our critics dive into the cinematic highs and lows of 2013. PAGES 25-28



DAVID HOCKNEY
A BIGGER EXHIBITION

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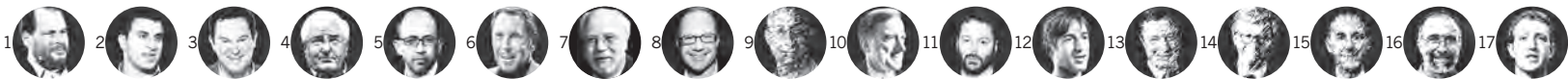
OPINION WHITE CHRISTMAS



PHOTOS BY GETTY IMAGES; AP IMAGES;
LUKE THOMAS; AND MIKE KOOZMIN

Ah, Christmas time in San Francisco, a city widely celebrated for embracing and encouraging diversity. Yet for all the lip service and political gymnastics that we apply toward our stated goals of promoting the interests of women and people of color, there are still a whole bunch of white dudes in positions of power and influence. Help us find where they're hidden below (last names only!), mail the completed page and your contact info to SF Bay Guardian ATTN: White Christmas, 225 Bush St., 17th Flr., SF, CA 94104, and qualify to win a Guardian gift basket. Good luck, Guardianistas.

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POLITICAL ALERTS

WEDNESDAY 25

THE FUTURE OF FARMING

Humanist Hall, 390 27th St, Oakl.
www.humanisthall.org. 6:30-9:30pm,
\$5 donation. Following a potluck and
social hour, this event will feature a
screening of wildlife filmmaker Rebecca
Hosking's documentary, "A Farm
for the Future." With awareness of
the looming implications of peak oil,
Hosking returns to her family's small
farm in England with the aim of trans-
forming it into a low-energy operation
that is not dependent upon fossil fuels.
The hour-long documentary is a valu-
able addition for broader experimen-
tation with post-fossil fuel agricultural
systems, showcasing pioneer farmers
who are exploring alternatives like for-
est gardening and permaculture, while
exposing the viewer to how unsustain-
able the current system is.



THURSDAY 26

SUPPORT CCSF IN COURT

State Superior Court Room 304, 400
McAllister, SF. 8:30am, free. Show your
support for City College at the State
Superior Court hearing on the school's
request for injunctive relief from the
actions of the ACCJC, the private
agency that voted to terminate CCSF's
accreditation this past summer. The
lawsuit, filed by City Attorney Dennis
Herrera, claims that the ACCJC's deci-
sion was motivated by political biases,
conflicts of interest and a flawed
evaluation. If CCSF is successful in
court, that decision could be revoked
and City College will be saved. The
presence of San Francisco residents at
the hearing is important to demonstrate
widespread support for this critical
institution.

FRIDAY 27

SOLIDARITY ACTION FOR STRIKING KOREA RAILWAY WORKERS

Korean Consulate, 3500 Clay, SF.
www.transportworkers.org/node/961.
Noon—2pm, free. Join the Transport
Workers Solidarity Committee in col-
laboration with United Public Workers
For Action as they protest the firing
of 8,565 Korean railway workers.
The workers, who have been on strike
since Dec. 9, were terminated for
striking against the privatization and
union-busting tactics used by the
Korean government.

TUESDAY 31

NEW YEAR'S EVE NOISE DEMO

Oscar Grant Plaza, 14th and Broadway,
Oakland. <http://tinyurl.com/NYNoiseDemo>. 9:30 p.m. Free. Help
bring noise to the inmates of the North
County Jail this New Year's Eve by
marching from Oscar Grant Plaza to the
jail. Those opposed to prison society are
hosting a nationwide march as a sign
of solidarity with prisoners across the
globe, and the local manifestation of
this demonstration is in Oakland.



DAVID HOCKNEY

A BIGGER EXHIBITION

Celebrated British artist David Hockney returns to California with an exhibition assembled exclusively for the de Young. Expansive in scope and monumental in scale, this is the first comprehensive survey of his 21st-century work. Renowned for his use of traditional materials as well as evolving technologies, Hockney has created new art in an array of media, from watercolor on paper to iPad drawings, and oil on canvas to digital movies.

David Hockney, Yosemite I, October 16th 2011 (detail). iPad drawing printed on 6 sheets of paper, mounted on 6 sheets of Dibond. © 2013 David Hockney

OCT 26, 2013–JAN 20, 2014

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This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the artist. Director's Circle: Penny and James George Coulter, David Davies and Jack Weedon, The Michael Taylor Trust, and Diane B. Wilsey. Curator's Circle: The Bequest of Dr. Charles L. Dibble, Ray and Dagmar Dolby, and Marissa Mayer and Zachary Bogue.

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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Dutch show how SF cycling could grow

BY DARA COLWELL

OPINION During rush hour, seeing the intersection at Weesperzijde and Meester Treublaan in Amsterdam would make a San Franciscan gasp. As cars move forward, cyclists continually pedal past, undisturbed by traffic — 20, 30, or 40 at a time, in both directions — onto the narrow Weesperzijde, which runs along the Amstel River.

For the Dutch, this is the norm. In the Netherlands, the average person takes 300 bike rides per year covering roughly 560 miles. Cycling deaths remain the lowest in the world.

If only this were true elsewhere. In San Francisco, four people were hit and killed while biking in and around SoMa in 2013. As of Nov. 14, the fifth person in nine days was killed cycling on London's roads. On both sides of the Atlantic, the issue raised by such tragedies remains the same: As long as roads favor cars, cyclists are at a dangerous disadvantage.

As a former San Franciscan now living in Amsterdam, I am continually impressed by the comprehensive infrastructure that allows me to bike everywhere safely. But it didn't come out of nowhere.

The Dutch had their love affair with cars, too. In rebuilding itself after World War II, the country became prosperous, and with more money flooding in, people ditched their bikes for cars. Because Dutch cities are small, densely populated, and hemmed in by canals, there wasn't a great deal of room to expand. As cars piled onto the streets, traffic-related deaths soared. In 1971 alone, cars killed more than 3,000 people, 450 of who were children. The public, outraged that this was too high a price to pay, started demonstrating.

In 1973, the international oil crisis hit, heightening concerns about oil dependency. This also pushed the Dutch to invest in the cycling infrastructure we see today — where every major street contains separate bike lanes and traffic lights.

Cycling here looks very different from San Francisco: Couples

hold hands, mothers willingly cart their children from A to B and people hold conversations as they ride along bike paths separated from the road. Legally, too, Dutch cyclists have the right of way on the road. According to the ANWB, the Dutch tourism and car owners' association, car drivers are liable for accidents unless they can prove they were overpowered by circumstances beyond their control.

Having lived in Amsterdam several years now, I am convinced that re-creating the Dutch system elsewhere will take more than better bike lanes. In the Netherlands, cycling regularly (and not just for sport) has been ingrained for generations. Dutch children learn the importance, relevance, and necessity of cycling at an early age, and they learn how to do it well and therefore, safely.

In Dutch schools, cycling proficiency lessons are compulsory. Children have to pass two tests — one, an exam on road rules; the second, cycling through traffic — to earn a bike diploma. When these children cycle along bike paths, they are cycling next to drivers who have also cycled most of their lives, and are looking out for them.

In the USA, getting drivers to think about cyclists sharing the roads is going to be a gradual process. When cycling in San Francisco a decade ago, I was once sideswiped by a driver too busy looking left at oncoming traffic to notice I was on his right side. As he turned right and knocked me over, thank god at only 5 mph, I was so shocked I apologized. But he was at fault. A friend of my mother's once joked I should be careful "because people like me never look out for cyclists." Cycling deaths constantly prove this is really no joke.

While it is more challenging to build cycling infrastructure in America as there are greater distances to cover, with no infrastructure, nothing happens. Build it, and yes, the cyclists will come — but then you have to remind everyone else that cyclists are there. Do it repeatedly and years from now, we can boast it really works, just as it does in Holland. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Jesus was a socialist

EDITORIAL Christmas Day, here in the city of St. Francis, seems like a fine time to look at Jesus Christ, what he advocated, and what his legacy is today. Because this traditionally Catholic city has temples filled with crass money changers these days, and a mistaken elevation of "the market" to almost divine status — developments that are antithetical to everything the Bible teaches about Jesus.

While the Guardian isn't regularly in the habit of using biblical citations to support our arguments — yes, we're still the same godless heathens that you've all come to know and love or hate — this is an exercise worth undertaking for a couple reasons. One, many of this city's power brokers are people of faith. And two, because morality still matters, maybe more than ever in these heady times of myopic, buccaneering capitalism, it's worth discussing the moral framework that we've inherited.

Let's start with a clear truth:

Jesus was a socialist. He was one of the early socialists to have his ideology laid out so clearly and at such length, calling for the wealthy to give away their riches to the poor and expect nothing in return, not their names on monuments or even so much as a thank-you.

"I tell you the truth, it is hard for a rich man to enter the kingdom of heaven. Again I tell you, it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God," Jesus said in Matthew 19:23.

San Francisco's namesake, St. Francis of Assisi, took that tenet as far as it could go, giving away all his worldly possessions and joining the poor in the streets of Rome and begging in front of churches, the kind of homeless person now treated with such disdain here.

Jesus was the guy who "poured out the coins of the money-changers and overturned their tables," according to John 2:13, one of the four gospels that chronicle that high-pro-

file clash with the capitalists of his day. It was the only time in the Bible where Jesus, always a serene and resolute fellow, is actually pissed off and acting out aggressively.

San Francisco's religious critics love to compare this city to a modern day Sodom or Gomorrah, the cities supposedly destroyed by God because of their citizens' wicked ways. But on the day we celebrate the birth of Jesus, who befriended the destitute and the prostitutes and the freaks of all kind, it's worth remembering that his ire was aimed at the greedy rich and not the bedraggled poor or the animated activists.

It is those who aspire to good socialist values — compassion, integrity, sharing (not renting, which is actually what most "sharing economy" companies do), caring for the Earth and all its creatures, and yes, hard work as well, albeit in service of humanity and not personal wealth — who most embody the true Christmas spirit. **SFBG**

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SHANE HOPE *atomic_kill_threads*, (detail) 2012, Archival pigment print, 48 x 72 in.

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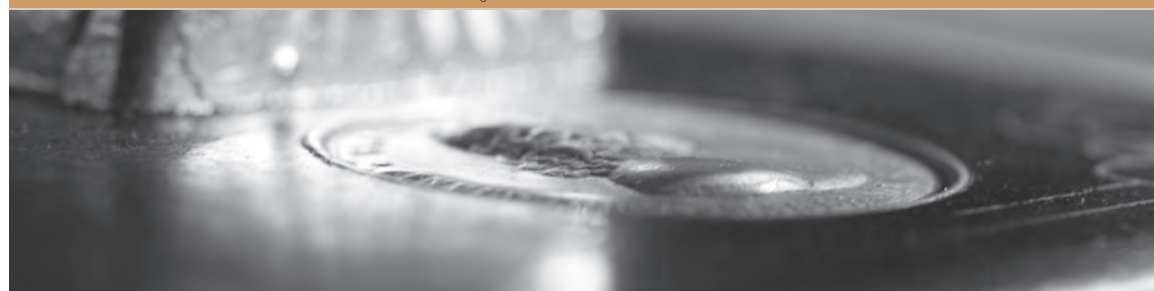
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CLEANPOWERSF STILL MOVING FORWARD

Dec. 19 marked the 100th anniversary of the Raker Act, federal legislation that specifically called for San Francisco to directly distribute the water and electricity generated by the O'Shaughnessy Dam to its residents and for their benefit. The city does so with the water, through the San Francisco Public Utilities Commission, but Pacific Gas & Electric used its power and connections to take control of the electricity and keep it, corrupting the political system for nearly a century in the process.

"The result: San Francisco has paid through the nose to PG&E for its power and the city loses about \$30 million a year in profits it would get from a public system," journalist J.B. Neilands wrote in the March 27, 1969, issue of the Bay Guardian, the first of dozens of stories we've written on the topic, spanning many unsuccessful public power campaigns, each one dominated by millions of dollars in PG&E spending.

Meanwhile, San Francisco's long-standing effort to develop a municipal renewable energy program has been

stymied by politics, but certain aspects of the plan are advancing nevertheless.

At a Dec. 13 meeting of the Local Agency Formation Commission (LAFCo), a committee comprised of members of the Board of Supervisors that has been working to develop CleanPowerSF for years, Sup. London Breed called for putting out a Request for Proposals to develop a concrete plan for building out local renewable energy infrastructure. LAFCo adopted the motion.

With plans for solar panel arrays or wind power facilities that would generate hundreds of megawatts of electricity for the municipal energy program, the build-out is a key aspect of the plan that could lead to job creation and stable electricity rates in the long term.

Earlier this year, mayoral appointees of the San Francisco Public Utilities Commission refused to approve a not-to-exceed rate for the program, effectively obstructing any forward progress.

"This does not get around the political problem we have," said

Eric Brooks, a longtime advocate of CleanPowerSF. "On Aug. 13, from [the SFPUC's] standpoint, they put the program on hold." Nevertheless, "the idea is to work on all the other things, and get those things done."

Project proponents plan to bring on a consultant to hash out more tangible goals with regard to job creation, and then use those shovel-ready plans to bring trade unions on board.

The political pressure against CleanPowerSF, fueled by groups associated with PG&E in political alignment with Mayor Ed Lee, is formidable. Yet Breed and others remain undeterred. "We want labor to be a partner on this," Breed told the Bay Guardian. "We want to make sure that it's clear, and more importantly, we want it to be a strong proposal. ... My goal is to make it difficult for them to oppose it." (Rebecca Bowe and Steven T. Jones)

LEE: PRIORITIZE AFFORDABLE HOUSING

Mayor Ed Lee announced an executive directive on Dec. 18 for all San Francisco government departments with a hand in housing development, to prioritize construction of affordable units.

The Department of Building Inspection, Mayor's Office of Housing, Planning Department, and others have all been directed to tailor their activities to the directive — a stark indicator of just how potent this issue has become

after months of high-profile evictions and progressive organizing and demonstrations.

"It isn't always on the private sector, we've got to have a stake in the action as well," Lee told reporters. "(San Francisco) is expensive. But we don't have to accept it. We can do something."

With the tech-fueled housing crisis pricing out San Franciscans left and right, and Ellis Act evic-

tions surging 170 percent in the last three years, the city is in dire need of housing help. But as progressives have noted before, you can't simply build your way out of this crisis, as Lee acknowledged.

"The other part of this directive is to also get the other departments to work with me and the private sector to build more housing in all the different spectrums, and middle class housing," Lee said.

Peter Cohen, co-director of the Council of Community Housing Organizations, said Lee's plan sounded like a step in the right direction. "The proof's in the pudding, of course," he said. "It's the kind of directive that I wish, honestly, would come out a year ago. The answer has been, let's keep building and hope it fixes itself."

Lee made his announcement at the nearly finished Natoma Family Apartments, a new affordable housing development. The building will have 60 units. The number of people who applied to live there? 2,806. (Joe Fitzgerald Rodriguez)

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BY Yael Chanoff

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NEWS As temperatures dropped in recent weeks, those who care for San Francisco's homeless snapped into action.

Shelters stopped requiring reservations, making any beds still open after 8pm available to anyone who needed them. General Hospital's emergency room treated the annual uptick of hypothermia cases, working closely with the city's Homeless Outreach Team. Seven people in the Bay Area died as a result of cold weather in the last month — mercifully, none in San Francisco.

"Just one homeless person passing from being cold is way too many," Carol Domino, program director at Mother Brown's Drop-In Center, told the Guardian.

When the cold hit, Mother Brown's staff could be found scouting encampments near its location in Bayview. Besides a respite from the weather, it offers bathrooms, showers, access to case management services, and other resources, as well as two hot meals a day in its dining room. But there's one thing it can't offer: a warm bed.

But that may change. A proposal for a 100-bed homeless shelter next door to Mother Brown's gained political footing this year, despite controversy and a divided neighborhood.

SHELTER IN BAYVIEW

Behind the shelter effort is Gwendolyn Westbrook, director of the United Council of Human Services. Westbrook says the idea didn't come from her, but from Barbara J. "Mother" Brown, the local legend who served hot meals out of the back of a Cadillac Seville before founding Bayview Hope Homeless Resource Center and Mother Brown's Dining Room in 2001.

"People have come in here needing a place to sleep for as long as it's been open," Westbrook said. Brown's solution was to set out folding chairs where people could sleep. Nowadays, 80 people rest in the chairs on a typical night.

Before Brown died in 2005, Westbrook remembers, she made it clear to her successor how much she wanted shelter beds where clients could lie down.

Of her clients, Westbrook says, "it's a lot of people who are from this area, grew up in this area. Some people never leave this district. Their homes might have gone into foreclosure, or somebody died that set them back and triggered something mentally, and now they're on



Homeless for the holidays

Changing demographics in the Bayview complicate city efforts to open a shelter there

the street. So this is a safe haven for them. This is a place where they can come and just relax."

Even as the cost of living soars and the neighborhood changes, Westbrook says, her clients hold on.

"Most of our clients won't leave the Bayview," she said. "Some of them have told me, 'well if I die, just cremate me and put my ashes up on Third Street. Spread them on Third Street.' That's how much they love this neighborhood."

Human Services Agency (HSA) director Trent Rhorer witnessed the chair arrangement during an August 2011 visit to Mother Brown's. He called the sight "simply not acceptable from a view of humanity."

When Rhorer learned that a warehouse next door had recently been put up for rent, the shelter idea was born. The HSA applied for a forgivable loan from the state's Emergency Housing and Assistance Program (EHAP). In January 2012, the project was approved for \$978,000.

On Nov. 19, the Board of Supervisors voted to accept the grant, and on Dec. 10, it assigned the next two steps: city adoption of the lease for the property and creation of a special use district. The rezoning could take six months to a year at the Planning Commission, and if the shelter ultimately goes through, construction is not likely to begin before 2015.

Until then, shelter options in Bayview-Hunters Point will stay slim.

There is no single adult shelter with beds in the neighborhood. The closest thing is Providence Baptist Church at 1601 McKinnon. There, the staff lays out mats on the gym floor each night.

"In Bayview-Hunters Point, that's it. Providence is the shelter," said Nick Kimura, shelter client advocate with the San Francisco Coalition on Homelessness.

In Mayor Ed Lee's 2013 State of the City address, he said he was "proud to support" efforts to expand services for the homeless in Bayview — specifically "Sup. Cohen's effort, aided by a federal grant — to build a new 100-bed shelter."

The only problem: that was the first Cohen said she had heard of it.

"My first concern was how the proposal came about," Cohen told us. "I wasn't made aware of it until it was announced."

SHIFTING POLITICS

After Lee's announcement, there were two community meetings, one in March at the police station and one in April at the YMCA. The idea gained support from the Southeast Community Facility Commission and the San Francisco branch of the NAACP.

A wave of opposition also grew, including the neighborhood organization Bayview Residents Improving Their Environment (BRITE), and a handful of businesses led by David Eisenberg, president of Micro-Tracers, a food testing company next

door to Mother Brown's.

On July 16, Cohen herself came out against the shelter. Cohen said her decision came after "meeting with residents about their concerns and fears."

Neighborhood residents are a shifting demographic. The African American population has declined by 10 percent since Mother Brown's was founded in 2001. The Asian population increased slightly in the same time period, and the white population has more than doubled.

Homelessness in the neighborhood has also increased. According to the city's biannual homeless count, the number hovered around 400 until January 2011, when the number jumped to 1,151. It had 1,278 homeless people in 2013.

After Cohen declared her opposition, the meetings went back behind closed doors. In September, David Curto, director of contracts at the HSA, said that "[city homeless czar] Bevan Dufty and other folks in the Mayor's Office are trying to revive it." On Oct. 9, Lee met with a group of neighbors. And on Oct 30, the shelter proposal made its public reappearance.

Sups. John Avalos, Eric Mar, and Mark Farrell of the city's Budget and Finance Committee heard the issue. They were tasked with voting on whether to accept the EHAP loan, a question that would be put to the Board of Supervisors if it passed.

Out in the gallery, the two sides sat divided down the aisle like

squabbling families at a wedding. House left were the shelter's supporters, a mix of residents and community leaders and the staff of Mother Brown's and their clients, some with their shoes pulled on only halfway over feet swollen from sleeping in their chairs. On the right, BRITE members, an ad hoc group called Protect MLK Pool and Playground, Eisenberg, and other community members in opposition.

The shelter became a vehicle for a debate about larger changes in Bayview. BRITE member David Armagnac saw no need for shelter beds in the neighborhood that he has "seen transform and emerge into an ever-increasing vibrant area." Bayview business owner Carla Eagleton wanted economic and quality of life impact reports on the proposed shelters "as it relates to the city's only remaining blue collar industrial area, MLK Park, surrounding neighborhoods and the Third Street corridor, which the city of San Francisco has spent billions of dollars to revitalize."

Meanwhile, resident Sandie Thompson testified that "for you guys to move in and make yourself comfortable," many of her neighbors have been displaced. "Make the homeless comfortable, just like you guys are making yourself comfortable, because they need a place too," Thompson said.

A client of Mother Brown's talked about being homeless in the neighborhood her family had been in for generations. "My grandparents are the ones that migrated from the South, that came up here to work on those shipyards," she said. "Think about that parent who is working at McDonald's, or working a low, minimum-wage job. They can't afford the new housing that's coming in, that's being developed. Yes, we love it. We love to look at the property that we cannot live in."

Both sides made passionate pleas, but shelter supporters won over the Budget and Finance Committee.

"It's very rare that I get moved from hearing public comment. I hear a lot of public comment, and sometimes I feel like my heart is hardened to everything. But not today," Avalos said.

Farrell agreed: "It's rare that you get touched here, because we do hear so much public comment all the time. And the personal stories are pretty incredible."

INSIDE MOTHER BROWN'S

Inside Mother Brown's cool blue walls, there's no shortage of incredible personal stories. Lonnell McCall took a

CONTINUES ON PAGE 13 >>

BY REED NELSON
news@sfbg.com

NEWS It used to be rare to see dogs in restaurants — which many people see as gross and the health codes don't allow — but not anymore. It's an increasingly common sight to see dogs in Bay Area restaurants, grocery stores, bars, and other businesses that traditionally haven't allowed them.

Call it part of our love affair with canines, a loophole in medical privacy laws that stymies inquiries into whether Fido is a service dog needed for some ailment, or a manifestation of some people's entitlement issues, but more and more pet owners see no problem with bringing their dogs to the dinner or lunch table.

Some have even angrily defended their supposed right to do so when confronted.

The city estimates there are about 120,000 dogs living in San Francisco, which equates to almost one dog per seven people. Sometimes it seems like even more than that given how omnipresent dogs seem to be, popping in places that used to be off-limits to them, such as restaurants.

Some people now see restaurants as dog-friendly zones, but they're not, and for good reason. Due to public health concerns, dogs are banned by federal law from any establishment that serves or handles food.

The lone caveat to that rule is provided by the Americans with Disabilities Act (ADA), and it allows those who need service dogs to have them at all times, overriding the aforementioned policy established by the US Food and Drug Administration. The existence of the caveat isn't really a problem — service dogs are necessary, helpful, and are highly trained animals — but the loophole it provides is.

That loophole allows regular, untrained folks to take regular, untrained dogs into restaurants under the guise of service.

"Under those provisions, restaurants are somewhat limited in that they can't be too forceful in their line of questioning," said Angelica Pappas, communications manager at the California Restaurants Association (CRA). "So I think that some people who want to bring their dogs know that and might think that they can get around the law that way."

And in San Francisco, the trend is particularly pronounced, creating a problem for those who work



Hairy dilemma

Dogs in restaurants are more common than ever, despite being illegal for mere pets, a trend that service dog owners don't like

in restaurants.

"The most obvious issue you see [when a dog is in a restaurant] is cross contamination," said Terrence Hong, senior environmental inspector with the San Francisco Department of Public Health. "A food handler might pet a cute dog, for instance, where service dog handlers go through training themselves and are more prepared for that situation."

Food can be contaminated with fecal bacteria — something many dogs just love to roll around in — in addition to just the unsightly hairs ending up in people's meals. The US Centers for Disease Control estimates that one in six people (about 48 million) are sickened by food-borne illness each year. Of those, 128,000 are hospitalized and 3,000 die, according to the CDC's last comprehensive study of the issue in 2011.

"Safety, too, is an issue," Pappas said. "There's no guarantee that all these dogs are well-trained and even having them on a patio is really no different than having them inside when it comes to that."

Florida became the first state to allow non-service dogs in outdoors seating areas in restaurants in 2006, and California had followed the lead of the Sunshine State by 2012.

"But the application of those

laws is far more difficult than the black and white on a piece of paper," Hong says.

The ADA — the same law that allows service dogs to enter restaurants — is proving to be one of the biggest obstacles when it comes to identifying the fakes. The language in the ADA states that anyone enter-

"IT'S CONSIDERED A FEDERAL OFFENSE TO MISREPRESENT YOUR PET AS A SERVICE ANIMAL, BUT YOU CAN ORDER A SUPER-OFFICIAL LOOKING VEST OFF THE INTERNET."

ing a business with a dog claiming to be a service animal can be asked only two questions: Is the dog a service dog? What task is it trained to do for you?

Business owners can't ask a person in question for identification,

because no federally or municipally approved uniform identifier exists, according to Hong. They can't ask what a customer's ailment is, because that question violates a privacy clause in the ADA.

DOGS EVERYWHERE

While the restaurants are being unlawfully infiltrated, other areas around the city are experiencing atypical levels of canine traffic as well.

Buses? Sure, why not. As long as your dog has a muzzle, it can legally take part in the herkiest, jerkiest, most claustrophobic ride available in the Muni playground, at least according to the unbothered gentleman with his dog on the 47-Van Ness bus on a recent Saturday.

Cabs? Hop on in, Rover. The mall? Every dog could use an afternoon at Michael Kors. Grocery stores? Screw the food handling laws, dogs gotta eat too.

And if someone gets in the way of you and your pet canine's umbilical relationship? Just claim it's a service dog. Sure, it's considered a federal offense to misrepresent your pet as a service animal, but you can order a super-official looking vest off the Internet easier than you can order a book from Amazon. The malfeasance is also nearly impossible to report.

Thus, the misrepresentation of service dogs is a rapidly growing prob-

lem, and one that seems to be trivialized by a large number of people.

Unfortunately for those who need legitimate service dogs, Hong said the general public has offered little opposition to the fakes. He said that there is no exact figure for dog-related complaints, because they don't consolidate them, but he also noted that many people are reluctant to speak out against the malfeasant dog owners.

Whether it's because they think the business owners will handle the complaint (they won't, according to the CRA) or if they are just privately, rather than publicly, opposed to the trend (which Hong had said he thinks people are), it still leaves the owners of real service dogs in a tough place.

"We've been affected many times by fake service dogs," said Wallis Brozman, service dog owner from Corporate Advancement Assistant for Canine Companions for Independence, a service dog training academy in Santa Rosa. "It's happened to us everywhere, we've been attacked right outside of restaurants. We've been denied service at restaurants, denied service at hotels."

Brozman says that she has been denied service at those institutions expressly because of the bad name that poorly trained service dogs have given to the whole industry.

But Brozman needs her dog. She uses a manual wheelchair full-time due to a condition called dystonia, a neurological movement disorder that causes extremely painful and involuntary muscle contractions. Even with her condition, she says that she has been made to pay pet deposits in hotels, even though her dog isn't even classified as a "pet" by the ADA.

And Caspin, Brozman's dog, is definitely not a pet. He understands both Sign Language and English, making him a bilingual dog (and more linguistically savvy than this writer). He's been trained to stay calm in loud, obnoxious public settings. He can pick up anything Brozman might drop. He's a talented dog, but he's no pet.

NOT JUST PETS

According to the California Penal Code Section 365.5, a "service dog means any dog individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to, minimal protection work, rescue work, pulling a wheelchair, or fetching dropped items."

Service dogs not only provide assistance when necessary, but they provide their handlers with a sense

of autonomy that they can't achieve through other means. That's why service dogs were included in the ADA of 1990.

It was a huge victory for the people who really need service dogs, like Brozman, for instance, or war veterans suffering from post-traumatic stress syndrome. One of the prescribed treatments for PTSD victims happens to be the presence of a service dog.

"It can cost us \$5,000 to train these dogs for veterans," said Robert Misseri, president of a service dog training organization called Guardians of Rescue. "Poorly behaved dogs make things more difficult for the vets who need our dogs."

But the benefits of owning a service dog can be voided in a hurry if the dog encounters another dog without the same composure, training, and restraint.

"Our graduates have been bitten by dogs in public, provoked, and mistreated by other dogs," said Angie Schact, an instructor at Canine Companions for Independence, a program that requires a minimum six-month program for their graduates. "They have gone through so much more training than the average dog. We've raised the issue with the Department of Justice. We're serious."

But when the ADA was originally drafted, according to Paul Bowskill, general manager of ServiceDogsAmerica.com, it "provided for very few mental disabilities. Most of the qualifying disabilities at the time were physical and [visible]."

After the ADA was passed, guidelines were expanded to include mental illness and seizure risk, in addition to physical ailment, so visual cues became far less notable.

"You can't tell if someone needs a service dog now," said Bowskill. "The law was written so you can train your own service dog, and by law, you don't need an ID."

And as we, as a culture, become even more accustomed to steady streams of "Sure you can!" responses and discomfort demolishing inventions, our reluctance to leave pets behind is only trending upwards. But for service dog owners just trying to lead an autonomous existence and those patrons simply tired of seeing dogs in places previously forbidden, it's a scary thought.

"Sometimes, [people] just assume that my service dog is a fake," said Brozman. "I explain to people again and again, and I show them that my dog is perfectly trained and there to help me, yet people still stigmatize us." SFBG

HOMELESS FOR THE HOLIDAYS CONT>>

break from helping to cook dinner at Mother Brown's kitchen to describe what the place has meant for him.

"I didn't have nothing, not even ambitions. I felt I was a loser. I had no self-esteem," he remembers. "I was smoking crack under the bridge and all that stuff."

He now has a job as a hotel chef and lives in a HOPE House home. He rolled up his sleeves to reveal cuts and burns, the battle scars of a chef.

"These are my cook wounds," he said, "instead of dope wounds."

But for a period, McCall slept in the chairs. "It's hard. Your ankles swell up," he said.

Wade Verdun also slept in the chairs and went through HOPE House. "I've got my own place now, got my own car. I'm no longer on drugs. And I've got a two-year-old son," Verdun said.

"This place saved my life, to tell you the truth." Smiling, he patted his belly. "I've never been this fat. Trust me."

If the shelter does get built, Westbrook hopes, it can lead to more happy endings like McCall's and Verdun's.

There are already too many sad stories. On Dec. 19, candles lit the dusk in front of City Hall in a vigil for the homeless people who have died in San Francisco.

The vigil was organized by Night Ministry, a crisis intervention and counseling service that operates on Cathedral Hill from 10pm to 4am. Reverend Lyle Beckman, director of Night Ministry, said that he got the names of 22 deceased homeless people from the Department of Public Health, but knew it was low. During the vigil, attendants came forward with the names of more dead, until the number reached more than 70.

Beckman said the crisis line gets busy this time of year. "We always see more conversations around holiday time," he said. "When people have memories of it being a family time and then they're not connected with their family in some way, it can bring isolation and loneliness."

In a city of chosen families, Mother Brown's "children" have found a way to heal that kind of loneliness. Perhaps McCall put it best when he described the first time he came back to his native Bayview and found Mother Brown's after decades of isolation. "When I came in through the door — this is God's truth — I felt like I was at home," he said.

Soon, people like McCall may find a bed, too, when they walk through that door. Maybe for Christmas 2015. SFBG

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FOOD + DRINK



Mole & mezcal

Sabrosa serves up sophisticated Mexican dishes and drinks

BY KAYLEN BAKER
arts@sfbg.com

FOOD Roughly a month after Sabrosa opened its tinted doors to flocks of the rarer type of Marina patron — one hungry for trend-pushing, flavor-forward cuisine — word got out that the plates outshine the cocktails at this upscale Mexican restaurant and bar.

With Chef Jose Ramos of Nopalito at the stove, braising up a mole-darkened storm of *costilla de puerco*, it's easy to taste why. The confit pork short ribs slid off the bone with more ease than it took to scoop up mashed plantains. The Veracruzano Xico mole intertwined spices sweet, savory, and earthy all at once, imbibing the meat with a moisture so viscous (and I say this with only the highest compliments) that I mistook myself for an earthworm and the mole for luscious mud. I wanted to bottle it and drink it through a straw.

Ramos' dishes manifest from memories of growing up as a child on a small farm in Guanajuato, Mexico. Recipes taught by his mother, aunt, and grandmother surface on the menu, recast as gourmet. The food captures a cultural authenticity of various regions of Mexico while contributing to the newest trend in local eateries: high-end Mexican. Much like the decades-old "California Cuisine" pioneered by Alice Waters, this modern twist on Mexican cooking conjures up a vision of authenticity while keeping a cactus-like claw on top of the fine dining scene.

Take the *salpicón de jaiba*, where Dungeness crab, chayote squash, carrots, onions, and watermelon radish meld in a kindling of colorful citrus slivers over a turf of guacamole. The dish contains recognizably Mexican elements (guacamole, lime) and familiar American favorites (crab, squash). Yet it also carries hidden flavors — or perhaps creates new ones — through the pairing of exquisite ingredients and techniques.

Chef Ramos was busy the night I was invited to visit. The most I glimpsed of him appeared in the bright green of my salad, which masqueraded briefly as bell peppers, until a slight squish between teeth gave way to delightfully slick, cured nopales amid buttery avocado and sprinkles of cotija cheese. The fresh flavor combination reminded me of my own father's home-style Mexican cooking — though neither my home nor my father are Mexican.

Matt Stanton, the bar manager, sat down to chat. After opening El Dorado Cocktail Lounge and the Noble Experiment with his brothers in San Diego, Stanton took on the challenge of playing matchmaker between drinks and food at Sabrosa, a position that could be likened to the role of connective tissue in a human body.

First, Stanton had to match the precedence of cocktails set by the previous booze-focused venues of owners Hugo Gamboa, Adam Snyder, and Andy Wasserman. Next, he needed to create a drink menu that would highlight Ramos' cooking — even create a sort of alcoholic baptism between the varying topographies of the *aperitivos*, *barra fria*, *tacos y quesadillas*, and *entradas*. Trickiest of all, he hoped to push past the boundaries of swinging saloon doors and run with his ideas, all the while holding hands with the traditional taste buds of the Marina.

"People love their vodka sodas down here," said Stanton. "But that doesn't mean the neighborhood isn't ready to get more adventurous." Rather than create something revolutionary, he decided to elevate classic cocktails using fresh juices and house-made syrups and grenadines. Next, Stanton incorporated ingredients into the bar that Ramos used in the kitchen, allowing the drink to lead diners into their meals. The Fillmore Añejo cocktail guides your palate into spicy dishes through morita chile-infused honey. With the Macho Margarita, a jalapeño gets lit

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PHOTOS BY WES ROWE

on fire, then submerged into pueblo viejo blanco, topped with fresh lime, and ringed with cracked salt.

Most of the drinks featured tequila or mezcal, the latter a distillation of agave that many people aren't yet familiar with. Most who've encountered mezcal have drunk a cheap, corn syrup-saturated variety, to which Stanton said, "you might as well stir it with your foot." (Tip: to test the quality of mezcal, shake the bottle. Bubbles should slowly turn to pearls that cling to the glass, and take a long time to disperse.) So Stanton worked on a few introductory cocktails that would warm diners up to mezcal.


Bartender Adrian Vazquez, however, swore that mezcal is best sipped on its own, the same way it's drunk in Mexican homes for mystic, medic, and aphrodisiac reasons. Vazquez first gave a salutation to the gods — "Dixeebe!" — then began our mezcal tasting.

Mezcal is made from many different types of agave (not just blue agave, where tequila begins), and is roasted for about five days. The proofs range wildly, as does each flavor. A 42 percent mezcal from an *espadin* agave grown in the mountains tasted smoky, floral, and pungent, while a 47.8 percent *espadin* tasted oily and dry from the desert air where it was grown. A third mezcal, smelling of leather, came from a white mountain agave called *tobala* that grew, as Vazquez put it in his soft accent, "under the shadow."

When I slipped out of Sabrosa and into the shadows that night, I couldn't decide which had impressed more: Ramos' dishes or my new-found taste for mezcal. **SFBG**

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WEDNESDAY 12/25

CONTEMPORARY JEWISH MUSEUM COMMUNITY DAY

For those who don't celebrate Christmas (and for those who do, but *know* the kids will have ripped through their Santa harvest and be climbing the walls by noon), the Contemporary Jewish Museum opens its doors for its annual free Community Day. Here's your chance to check out new exhibit “Frog and Toad and the World of Arnold Lobel,” filled with illustrations from Lobel's gentle tales, including 1970's Caldecott Honor-winning *Frog and Toad are Friends*. In addition, there'll be a “Frog and Toad Studio” for crafting character puppets, and performances by puppet-wielding group the Pop Ups (at 11:30am, 1pm, and 2:30pm; space limited, with tickets available on a first-come, first-serve basis). (Cheryl Eddy)

11am-4pm, free

Contemporary Jewish Museum

736 Mission, SF

www.thecjm.org

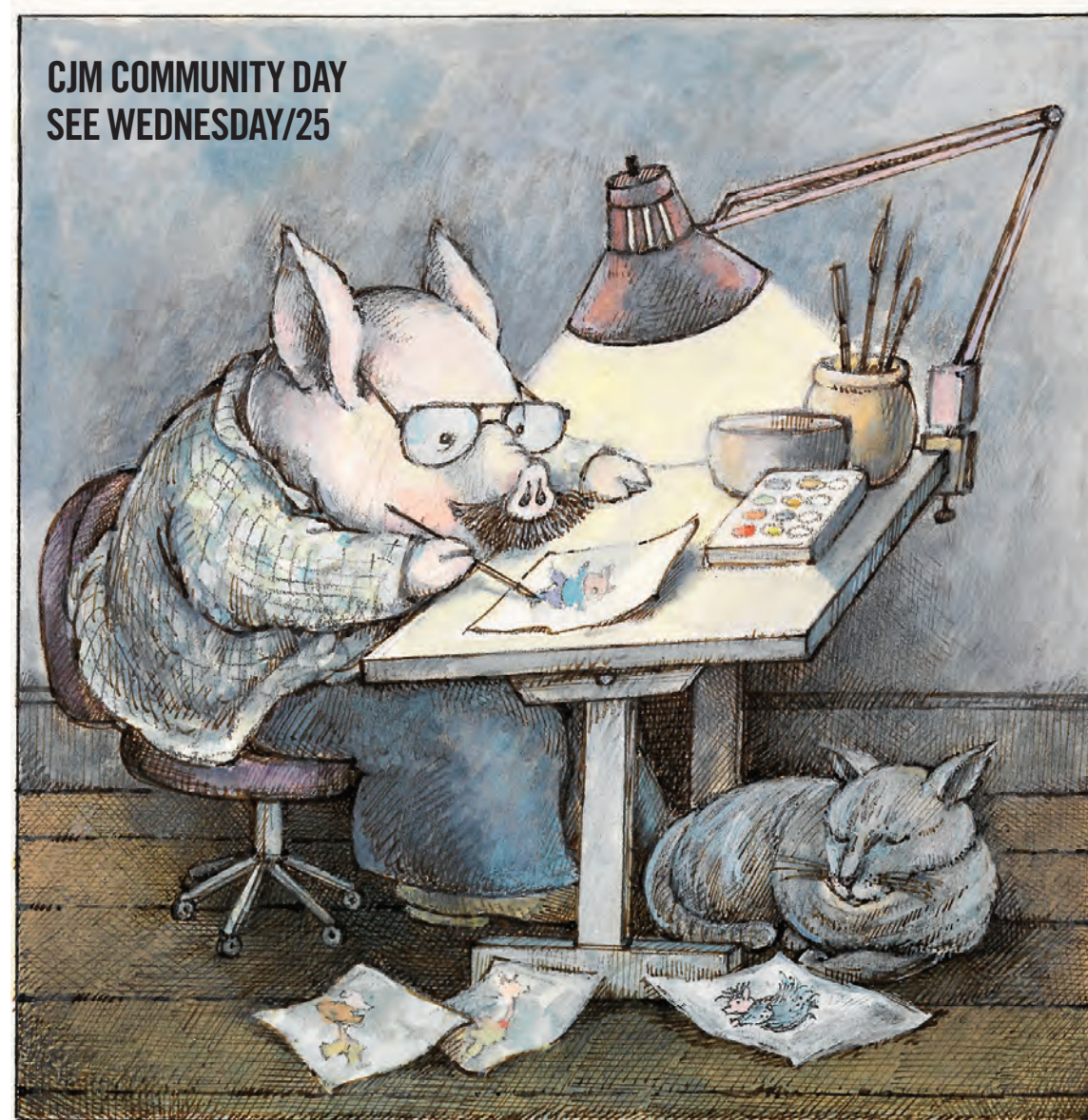
THURSDAY 12/26

KWANZAA SAN FRANCISCO

Celebrate the seven principles of Kwanzaa — unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith — at San Francisco's eighth annual honoring of the week-long holiday. Each event takes place at a different venue (most are in either the Fillmore or Bayview neighborhoods), and each will feature



both candle-lighting ceremony and live entertainment, with an eclectic array that includes a reggae band, spoken word artists, a



CJM COMMUNITY DAY
SEE WEDNESDAY/25

gospel choir, dance performers, and more. (Eddy)

Through Jan 1, free

Today, noon

San Francisco City Hall

1 Carlton B. Goodlett Place, SF

Also today, 7pm, West Bay Conference Center

1290 Fillmore, SF

www.kwanzaasanfrancisco.com

FRIDAY 12/27

BLATZ

Some know Blatz as an awful, awful beer. Others know Blatz as a '90s East Bay band. As 924 Gilman rats, they played punk that incorporated anarcho and crust elements. The band existed from 1989 to 1998, and the band's pinnacle was a split with fellow Gilman-ites Filth — appropriately named The Shit Split. Now they reunite for one evening of aged

punk bliss, to support a fellow aging punk in his time of need. Mike-O the Psycho, of Filth, has cancer. Tonight,



Blatz, Special Forces, Death March, Aspbengers, and World of Shit take the stage to help offset Psycho's medical bills. Come help support a Gilman rat in need. (Erin Dage)

With Special Forces, Death March, Aspbengers, World of Shit

7pm, \$5-\$20 (plus \$2 annual membership)

942 Gilman, Berk.

www.924gilman.org

WILLY WONKA & THE CHOCOLATE FACTORY

No, not *Charlie and the Chocolate Factory*, the garish Tim Burton-Johnny Depp take on Roald Dahl's beloved children's book. We're talking 'bout the 1971 version — scripted by Dahl, directed by Mel Stuart, and starring Gene Wilder as the eccentric, exacting candy maker. Wilder's iconic performance has proven enduringly popular — even spawning the versatile “Condescending Wonka” meme — but the rest of the film (chockablock with surreal elements and singing Oompa Loompas) holds up admirably, too. If you haven't yet checked out a movie at the gorgeous, Art Deco Paramount, here's your chance. Snozzberries never looked (or



tasted) so good. (Eddy)

8pm, \$5

Paramount Theatre

2025 Broadway, Oakl.

www.ticketmaster.com

DEVIL MAKES THREE

For more than a decade, Santa Cruz trio Devil Makes Three has blended classic country, ragtime, bluegrass, folk, and more with its own fiery attitude and approach, creating a sound and style that captures the magic feel of a dusty old 78, but with an immediacy and newness that translates from records to raucous live shows without missing a beat. The band's latest album, *I'm A Stranger Here*, was produced by Buddy Miller and showcases the group's infectious, booze-stained lyrics and American roots-influenced music — a potent combination that just might lead you to think its members made some sort of a deal down at the crossroads. (Sean McCourt)

9pm, \$25

Fillmore

1805 Geary, SF

www.thefillmore.com

“WELL-STRUNG: THE SINGING STRING QUARTET”

Hey girl. I know you think you're not that into classical music. But Mozart's white wig had nothing on our slick 'dos. Chopin may have owned a pistol, but we've got two guns each on our string-caressing arms, and they come ready-cocked. Vivaldi made music for Four Seasons, but the four of us can keep you warm all year long, as long as you don't mind a little serenading with an accompaniment from our violins, viola, and cello. How about some Adele? Rihanna? Yeah, we can do that with a bow, and unlike Legolas, our bows make love, not war. Did you know that a quartet is just another word for a

CONTINUES ON PAGE 17 >>

FRIDAY/27
CONT>>



foursome? Girl, we're Well-Strung, and we're, well ... strung, so you should check us out at Feinstein's this weekend. (Kaylen Baker)
Tonight, 8pm; Sat/28, 7pm, \$25-\$40 (\$20 food and beverage minimum)
Feinstein's at the Nikko
Hotel Nikko, 222 Mason, SF
www.feinsteinssf.com

SATURDAY 12/28

④ "AMERICA'S NEXT TOP BACHELOR HOUSEWIFE CELEBRITY HOARDER MAKEOVER STAR GONE WILD!"

With a show contained under the best combo-platter title since 1996 Wayans brothers classic *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*, the Kinsey Sicks ("America's Favorite Dragapella Beautyshop Quartet") return to San Francisco to celebrate 20



years in the comedy-crooning biz. Armed with sky-high hair and smooth, four-part harmony, Rachel, Winnie, Trixie, and Trampolina negotiate the world of reality TV — a topic they can sing about with authority, since they made a memorable appearance on *America's Got Talent*. This Castro gig will feature special guests, plus a moderated discussion presented

by the James C. Hormel Gay and Lesbian Center of the SF Public Library, which will host a Kinsey Sicks exhibit next year. (Eddy) 8pm, \$25-40
Castro Theatre
420 Castro, SF
www.cityboxoffice.com

④ "CHAMPIONS OF MAGIC LIVE!"

It sure was a busy year for prestidigitation, with high-profile TV appearances by David Blaine and Criss Angel, plus films like *Now You See Me*, *Deceptive Practice: The Mysteries and Mentors of Ricky Jay*, and (my personal favorite) *Magic Camp*. But nothing can really take the place of seeing magic performed live, particularly when it's done with such skill and flourish as the award-winning posse collected in this show: SoCal's Christopher Hart and Dana Daniels, Las Vegas' Jason Andrews and Mark Kornhauser, and SF's own Jade — the lone female in the group. If that's not enough to lure you, a promo video suggests props will include a talking dog. Abracadabra, indeed! (Eddy) Tonight, 7:30pm; Sun/29, 2pm, \$20-\$60
Julia Morgan Theater
2640 College, Berk
www.championsofmagiclive.com

● CLUB CHUCKLES 10-YEAR ANNIVERSARY BASH

Any comedy night founded by Hemlock Tavern booker Anthony Bedard — keeper of the hilarious @Folder_Rock Twitter account, famed for highlighting cringe-worthy excerpts from band press releases — is destined to be a good time. So it's no surprise that Club Chuckles

(which had to instill a "10-drink maximum policy in the wake of a heckler uprising") is still going strong after a decade. Tonight, toast the comedy night that hosted early gigs by future stars like Reggie Watts and Amy Schumer by gathering 'round



for an all-star gaggle of current CC faves: Chris Thayer, Donny Divanian, Caitlin Gill, Sean Keane, Jesse Elias, Joey Devine, Couples, musical guests Freakotronic, and others. Here's to 10 more years! But not 10 more drinks. At least not in one night. (Eddy) 9pm, \$5
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

SUNDAY 12/29

● BL'AST!

While many of the early hardcore punk bands to emerge from California came from established music centers and big cities like Los Angeles and San Francisco, BL'AST! formed in the

early '80s in Santa Cruz, and quickly started releasing music on influential SST Records. The band ultimately met its demise in 1990, and performed a handful of reunion shows in 2001 — but now Bay Area fans have the chance to hear new music and see the group live once again — original members singer Clifford Dinsmore and guitarist Mike Neider got back together earlier this year and remixed a batch of old, unreleased tracks with Dave Grohl. The result, released as the excellent *Blood*, found them returning in fine, ferocious form. (McCourt) With Neurosis, Yob, the Body 8pm, \$30
Regency Ballroom
1290 Sutter, SF
www.theregencyballroom.com

TUESDAY 12/31

● JAPANESE NEW YEAR'S BELL-RINGING CEREMONY

Tonight, you'll be knocking back champers like a champ, but there's something to be said for devoting some of your pre-debauchery New Year's Eve time to quiet reflection. Or not-so-quiet reflection, in the case of the Asian Art Museum's 28th annual ceremonial bell ringing, in which a 2,100 pound, 16th-century Japanese bronze bell clangs loudly 108 times. Why the seemingly random number? Some Buddhists believe that's the number of earthly temptations that must be overcome to achieve total peace of mind. For everyone else, the ceremony is more symbolic; there'll be a purification ritual led by Rev. Gengo Akiba, followed by a hands-on bell bonanza to help participants "leave behind the bad experiences, wrong deeds, and ill luck of the previous year." As you might expect, this clean-slate opportunity is a popular one, so make sure you arrive by noon to get a chance to participate. (Eddy) 11:30am-1:30pm (arrive by noon), free with museum admission \$8-\$12
Asian Art Museum
200 Larkin, SF
www.asianart.org **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE

arts@sfbg.com

TOFU AND WHISKEY If you're like me, you'd much rather chug the Champagne of Beers straight from the can in flower-print stretch pants while loud music ricochets through your skull than hit a *club* club on New Year's Eve. You're down to party, but you want to keep it cheap, right? Or at least keep it weird.

Clearly, the cheapest way to do NYE is to hit a house party or an underground show. And obviously, I'm not here to rep those secret gems, because, you know, cops and party poopers. Go out and find those on your own, check Facebook feeds and emoji-filled text message chains and keep pestering your most social friends.

But there's another option: That awesome live show or local bar party that, while not so underground, is still not a \$150 nightmare of sputtering randos in a warehouse. These are some quality events at which to gather your favorites and ring-a-ding-ding in 2014. (All take place Tue/31.)

BLOND:ISH

"Hello Earthlings. We are just landed." If you really want to get down on NYE, London-via-Montreal duo Blond:ish can help put you in the mood. It's all pulsing bass lines and feather-thin synths leaping along, like a beautiful insect just pushing forward, following the path it's been given and dispensing drips and drops along the way, all to the all-important beat. Blond:ish comes as part of the Mighty Mammoth Masquerade, which also includes (whoa) visuals, a photo booth, free food bites, and the very-important midnight Champagne toast. With Pink Mammoth resident DJs Gravity, Moe Moe, Jonathan Will, and more. *9pm, \$40. Mighty, 119 Utah, SF. www.mighty119.com.*

DANNY BROWN

Weirdo rap forever, am I right? There's little more invigorating than a Danny Brown cut. The Detroit rapper's flows feel like warped tickles, his rhymes tight and clever, and his beats fresh and trippy. He's ridden the hype train for the past few years, and in 2013 played Coachella, toured with Baauer and



Tofu's New Year's rockin' Eve

Kitty (Pryde), and released *Old* (Fools Gold), the successor to 2011's excellent *XXX* and 2010 breakout *The*

Hybrid. His live shows are playful and animated, that adorable gap-toothed grin shining like a bolt of light from the stage, quickly hidden and then flashed again while its owner leaps and bounces along the front,

spitting words and revving up the already-freaking crowd. With Flatbush Zombies and Traxamillion. *9pm, \$45. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com.*

CALEXICO

Born on the border of the US and Mexico, Calexico has long been indie rock's dusty, crunchy sidekick, blending elements of Americana with Latin American style and instruments. As is breathlessly reported in every mention of 2012's *Algiers*, the Tucson duo's most recent full-length was raised in New Orleans, far from the band's origins. But despite the total scene change, the album stays true to Calexico's comforting songwriting prowess and light instrumental flourishes, like a pair of dirty, perfect-fitting boot cut jeans. Also keeping with Calexico tradition, the album maintains political undercurrents, named after a neighborhood

in Louisiana that was deeply affected by Hurricane Katrina. But beyond *Algiers*, Calexico has a stable of lovely albums, notably 2006's *Garden Ruin* and 2008's *Carried to Dust*. If you want to make like John Wayne, or even Troy Dyer, consider pulling up a stool to Calexico at the Fillmore. *9pm, \$65. Fillmore, 1805 Geary, SF. www.thefillmore.com.*

EL ELLE AND GOLD CHAINS

Things will likely get sexy at this show: Provocative solo artist El Elle, aka Lisa Light of cultish favorites Lovemakers (who now splits her time between LA and SF), is a showstopper. She blends mod style and sonic substance, analog synth with bass and whispery, dreamy vocals, Beyoncé-slick moves — and butts, in her video for "Heartbeat" — and Kate Bush organic songwriting. Or at she puts it, "experimental pop/New Age dance party." Plus, naughty, heart-pumping local club music producer Gold Chains will join her — um, he has a 2013 album called *Sluts* (Gold Club) — as will Everyone is Dirty, and super secret special guest DJs. As is tradition on this night, there'll be a Champagne toast at midnight. *9pm, \$10. Night Light, 311 Broadway, Oakl. www.thenightlightoakland.com.*

FRESH & ONLYS

This is San Francisco, and in San Francisco, we call the Fresh & Onlys home. The quartet — led by enigmatic front person Tim Cohen — formed here, lives scattered across the city, works at Amoeba and beyond, and records its demos at the top of battered old Victorians. It lives and breathes a certain breed of SF, which unfortunately seems to be dimming; it's a last vestige of a scrappier DIY time. So yes, we'll ring in the New Year at our newest music venue, but with our beloved rock'n'roll troubadours on hand to close out the year, with the opening shimmer of Vetiver, Sun Araw, and Pure Bliss. How does that sound, San Francisco? Yes, it's been a *Long Slow Dance*, to borrow the Fresh



& Onlys 2012 album title. And it sounds pretty damn good. *9pm, \$25-\$30. Chapel, 777 Valencia, SF. www.thechapelsf.com*

GLITTER WIZARD

Sometimes you need some glam-my theater in your scummy psych metal: Enter Glitter Wizard. The band is building its own legend, of flowing long hairs and swinging hips, and the combo is just right for a debaucheries NYE. The rounded out Hemlock Tavern lineup is great too — Alternative Tentacles act Pins of Light and Ovvl, the latter

a band of local brothers (plus a sister-in-music bassist) just back from a ripping six-week tour of Europe. *9pm, \$15. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com.*

MELVINS AND REDD KROSS

Is there anything more classic than the Melvins? They're doomy, punk-metal, rock'n'roll touring machines, playing up and down the coast all year long, repeatedly blowing minds while keeping their cool. They've been playing since 1983, and fro-y front person Buzz (Roger Osborne) has maintained throughout, leading the wild pack through various lineup changes (even now they sometimes play as a trio or five-piece) and more than 20 records. In 2013 alone the group released two full-lengths: *Everybody Loves Sausages* and *Tres Cabrones* (both on Ipecac Recordings). *Everybody Loves Sausages* is a blistering cover album of very loudly reimagined tracks like the Jam's "Art School," Lead Belly's "Black Betty," and an inspired take on Venom's "Warhead." Oh, and this time they're playing with a legendary late-'70s punk band called Redd Kross — yes, that Redd Kross, the bratty Hawthorne, Calif.-bred brothers who fed power pop through a meat grinder and pumped out records like B-movie-aping *Teen Babes From Monsanto* (1984) and heavy *Neurotica* (1987). It's safe to assume your face will be melted off by early 2014. With Frightwig. *9pm, \$40. Great American Music Hall, 859 O'Farrell, SF. www.slimspresents.com.*

REMONES (RAMONES TRIBUTE)

Holidays bring out the best tribute shows. And who doesn't *wanna* hear all the Ramones hits of yore played by a live band in a beachy dive bar? As that meme'd pie chart side-by-side of the things the Ramones want versus things the Misfits want, the Ramones were the biggest fist-pumpers. Ramones wanna 1. "Sniff Some Glue," 2. "Be Sedated," and 3. "Be Your Boyfriend" (the joke is that the Misfits only want "Your skulls"). All that punked-up energy makes for some killer classic possibilities. And since most of the Ramones are now dead and gone — RIP — your best bet for getting what you wanna get is the Remones, SF's party Ramones act since 2009. And don't worry, it's not just the sound; the band dresses the part in tight jeans, shaggy hair, and leather jackets. This is a free-for-all, no-cost Outer Sunset retreat back to the late '70s before we fast-forward to the future now. *9pm, free. Riptide, 3639 Taraval, SF. www.theriptidesf.com. SFBG*

BY MARKE B.
marke@sfbg.com

SUPER EGO Hey, hey, hey — it's that time again — New Year's Eve comes hard upon us. Avoid the amateur hour on the streets and duck (sauce) into these warm ragers. All parties below take place Tue/31. Clink!

ARAABMUZIK

Damn, I love this performer, who makes live hip-hop and '90s big-room beats at lightning speed — and knows how to get a crowd up. He's with DJ Apollo and St. John at Temple's grand three-room NYE. 9pm-4am, \$50-\$60. Temple, 540 Howard, SF. www.templessf.com

BEARRACUDA NYE

Hundreds of hot fat, furry, friendly gay guys dancing 2013 right out the door — how 'bout it? With DJs Paul Goodyear and Matt Stands. 9pm-late, \$20 advance. Beatbox, 314 11th St, SF. www.bearracuda.com

BEATPIG NYE

"Pop the Pork" with drag goddess Juanita More and Sidekick on the decks, plus hostess with the mostest chicharones Walter, at fashionable gay sex dungeon the Powerhouse. Lots of flesh and pretty mess. 9pm-2am, \$5-\$10. Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com

BIG QUEER NYE

The gorgeous House of Babes presents this pink hip-hop blowout, hosted by Kelly Lovemonster and Krylon Superstar, with tunes by DJs Pink Lightning, Rapidfire, Boyfriend, Jenna Riot, davO, and more. Get on it! 9pm-late, \$10 advance. f8, 1192 Folsom, SF. www.fhouseofbabes.com

BOOTIE NYE

Let's mash all that 2013 ish up and fire only positive vibes — and kooky costumes! — into next year. DJ Adrian and Mysterious D's inimitable mashup party pulls out all the stops. The theme of this four-room banger? Sh!t show, of course. 9pm-late, \$30-\$40. DNA Lounge, 375 11th St, SF. www.dnalounge.com

CHAMPAGNE SHOWERS

Lezzies! Queers! Friends! Lend me your New Years: This party at too-cute dyke bar the Lexington will cause you enough fun trouble for the rest of 2014. With DJs Footy and Janine Da Feen. 9pm-2am, free. Lexington Club, 3464 19th St, SF. www.lexingtonclub.com

'80S NYE

The name of this party is far less creative than the wonderful music that will be playing — and that everyone will sing along to. Special guest: Kurt



Ring-a-ding-ding

Harland from Information Society! Any guesses as to what they'll play at midnight? (My money's on the Human League's "Fascination" — but you know Kurt will probably have to play "Pure Energy.") 9pm-4am, \$20. Cat Club, 1190 Folsom, SF. www.sfcclub.com

HOLY GHOST!

Aw, who can resist the sweet, disco-haunted catchiness of this live NYC duo, who met cute in seventh grade. Fun, dancey times. 9pm, \$30. Independent, 628 Divisadero, SF. www.theindependentsf.com

MANGO NYE

The classic soulful ladies' party is back, as El Rio celebrates a queer New Year. "Hot hip-hop and spicy Latin beats" from Olga T, Marcella, and more (plus yummy gumbo and burgers!) and an even hotter and spicier crowd. 8pm-2am, \$15. El Rio, 3158 Mission, SF. www.tinyurl.com/mangonye2014

MATTHEW DEAR

The leather-jacketed, pompadoured pretty boy's own music has an exquisite dark techno sound descended from Depeche Mode — when he DJs, as he will here, he expands that with an incredibly deep knowledge of house and techno (he's from Detroit, duh). This Honey Soundsystem + Sunset + Public Works collaboration will bring out an amazing crowd of party freaks. 9pm-4am, \$20-\$40. Public Works, 131 Erie, SF. www.publicsf.com

MOBY

The annual Streets of SF party is visually stunning and draws great headliners. This year, everyone's favorite vegan techno-punk Moby graces us with his exacting presence on the turntables. 9pm-2am, \$160. Fort Mason, 2 Marina Blvd, SF. streetsofsfnyc-fb.eventbrite.com

MOM + WILL MAGID NYE

Motown on Mondays, one of SF's best things, is teaming up with supercute global-funk trumpeter Will Magid and his crew (including vocalist Aima

the Dreamer) for a very night of worldly sounds and classy cheer. 8pm-2am, \$40. Local Edition, 691 Market, SF. www.momfam.com

NEW BOHEMIA

If you add classic '90s electronic act Crystal Method to the Kink Armory (transformed from giant porn studio into a "kaleidoscopic wonderland" for the occasion), and pour on the high-flyin' Vau de Vire Society troupe and Opel rave crew — you will definitely get a party, a new Bohemia, even. 9pm-4am, \$50 and up. Kink Armory, 1800 Mission, SF. www.newbohemianye.com

NEW GEAR MASQUERADE BALL

Don your gay fetish apparel — oh wait, that was the last holiday. OK, hit the reset and don your gay fetish apparel again, as Casey Spooner and Ministat host (and DJ DAMnation DJs) this kinky-boots ring-in. 9pm-2am, \$15 in gear, \$20 without. SF Eagle, 398 12th St, SF. www.sf-eagle.com

PSYCHEMAGIK

Yes! One of my favorite ever DJ duos — their specialty is rare disco and funk edits mixed with sunny, psychedelic house vibes — comes to Monarch for what it's calling the Extravaganza Ball (no voguing, confusingly, but OK). Sleight of Hand, Greer, Shiny Objects, and more round off this deliciously breezy outtake on the past year. 9pm-late, \$40-\$100. Monarch, 101 Sixth St, SF. www.monarchsf.com

RISE & HARMONIZE

Start off the new year on a good foot, as the People crew spreads war soulful house vibes and celebrates the life of Nelson Mandela with a fabulously colorful crowd — a rainbow nation, indeed. With Jayvi Velasco, Patrick Wilson, Cecil, and many more. 9pm-3am, \$10-\$20. New Parish, 579 18th St, SF. www.thenewparish.com

SEA OF DREAMS

The annual sight-and-sound explosion moves to the cavernous Bill Graham Civic Auditorium, with a huge lineup to match: Thievery Corporation, Little Dragon, A-Trak, Dillon Francis, Emancipator, LowRIDERz, Minnesota, the dirty-bird crew, and many, many more. 8pm-3am, \$90 and up, 18+. Bill Graham Civic Auditorium, 99 Grove, SF. www.seaofdreamsnye.com

SOUL PARTY!

The Elbo Room brings its tremendously successful soul Saturdays to NYE. Do the mashed potato with Phengren Oswald, Paul Paul, and more. 9pm-2am, \$20-\$25. Elbo Room, 647 Valencia, SF. www.elbo.com **SFBG**

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

CRACKER

CAMPER VAN BEETHOVEN

SAT, DEC 28

ANTHONY B

RIAN BASILLO AND THE ROOSTERS, DJ STEPWISE

FRI, JAN 3

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LIGHTING BY CREATIVE PRECISION

SAT, JAN 4

DEAD WINTER CARPENTERS

ALLEGRA BOWEN, STEPHEN BLAIR

FRI, JAN 10

DIEGO'S UMBRELLA

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WEDNESDAY 25

ROCK

Elbo Room: 16th Annual Black X Mass, w/ Bite, Death Medicine Band, Theremin Wizard Barney, Kitten on the Keys, more, 9 p.m., \$10.

DANCE

Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
DNA Lounge: Death Guild: X-Mess Night, w/ DJs Decay, Melting Girl, Joe Radio, Sage, and Lexor, 9 p.m., \$5.
F8: "Housepitality: Free Christmas Party," w/ Fil Latorre, Joel Conway, Matt Richardson, Michael Tello, Miguel Solari, Mike Bee, Sharon Buck, Sean Murray, Tyrel Williams, Victor Vega, 9 p.m., free.

THURSDAY 26

ROCK

Amnesia: "Mods v. Rockers: X-Mass Present," w/ #1 Smash Hits, Pennywhistle Park, 9 p.m., free.
Bottom of the Hill: April & The Paradigm, The American Professionals, Matt Jaffe & The Distractions, 9 p.m., \$8.
Brick & Mortar Music Hall: Caldecott, Spooky Flowers, 9 p.m., \$8-\$10.
Hotel Utah: Rakehell, 9 p.m., \$8.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous

Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Elbo Room: "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.
F8: "Paradigm: A Shift in Musical Soundscapes," w/ Method One, Sam Supa, Nebakaneza, Lud Dub, Miss Haze, Shadow Spirit, Cycloplan, 9 p.m., free.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base: Local Label Night," w/ Bardia F, ThuyVu, Emanate, Mac Vaughn, Playdoughboy, 10 p.m., free with RSVP.

FRIDAY 27

ROCK

Bottom of the Hill: Great White Buffalo, New

Cadence, Northerner, 9:30 p.m., \$10-\$12.
Brick & Mortar Music Hall: Down & Outlaws, Down Dirty Shake, Psychic Jiu-Jitsu, DJ Darragh Skelton, 9 p.m., \$5-\$7.
Hemlock Tavern: Jessie Evans, Moira Scar, DJ Omar, 9:30 p.m., \$10.
Knockout: Boars, The Rantouls, So What!, The Krypters, DJ Medium Rare, 9:30 p.m., \$6.

DANCE

1015 Folsom: Paul van Dyk, DJ Dan, DJ Taj, Dirtyhertz, Sequence, WhiteNoize, Kevin Kind, Niko Zografos, Reverse, Spencer Hardwick, Thrawn, more, 9 p.m., \$50-\$60 advance.
Audio Discotech: Fred Falke, Dr. Fresch, Anoctave, 9:30 p.m., \$10 advance.
BeatBox: "U-Haul," w/ DJs Ms. Jackson & China G, 10 p.m., \$5-\$10.
Cafe Flore: "Kinky Beats," w/ DJ Sergio, 10 p.m., free.
Cat Club: "Dark Shadows vs. The Witching Hour," w/ DJs Daniel Skellington, Sage, Melting Girl, and Tomas Diablo, 9:30 p.m., \$7 (\$3 before 10 p.m.).
DNA Lounge: "Trap & Bass," w/ UltraViolet, Napsty, Harris Pilton, Lé Swndle, 9 p.m., \$10-\$20.
Elbo Room: "120 Minutes," w/ Chippy Nonstop, Nanosaur, Powwoww, Santa Muerte, Chauncey CC, 10 p.m.
Lookout: "HYSL," 9 p.m., \$3.
Mighty: Holidazed," w/ Doc Martin, Solar, Mark Darby, Kayleigh Nicole, 10 p.m., \$15-\$20.
Monarch: Bob Moses, Dave Aju, Elz, 9:30 p.m., \$20 advance.
Public Works: "Resonate," w/ B. Lewis, RU (AreYou), Insightful, Ruff Draft, Mophono, Citizen Ten, Bdot, Mr. Muddbird, Tone, Joe Mousepad (in the OddJob Loft), 9 p.m., \$5-\$10; "Playa Favorites," w/ The Scumfrog, DJ Kramer, Josh Vincent (in the main room), 9 p.m., \$10-\$15.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: "Project X," w/ Feldy, Joey Moretti, 10 p.m., \$10-\$30.

Wish: "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free.
Women's Building: Winter Wonderland Roller Disco Party, w/ Black Rock Roller Disco, 8 p.m., \$10.

SATURDAY 28

ROCK

Boom Boom Room: Chris Zanardi & the High Beamz, Mark Sexton Band, 9:30 p.m., \$10-\$15.
Bottom of the Hill: Pounders, Fever Charm, Shuttlesworth, 9 p.m., \$10.
Brick & Mortar Music Hall: Stu Allen & Mars Hotel, Lonesome Locomotive, 9 p.m., \$15-\$20.
Hotel Utah: Junk Parlor, Restless Sons, Sad Tires, 9 p.m., \$10.
Independent: Cracker, Camper Van Beethoven, 9 p.m., \$25-\$27.
Neck of the Woods: Signal Number 4, Benefit for Typhoon Haiyan victims with music by Untamed Creatures, Paradox Labyrinth, Jurimiko, and SeptD, 9 p.m., \$10.
Slim's: Matthew Sweet, Cellar Doors, 8 p.m., \$21.

DANCE

Audio Discotech: Touch of Class Holiday Showcase, w/ PillowTalk, Tone of Arc, Signal Flow, Sharon Buck, Sammy D, Joel Conway, 9:30 p.m., \$10-\$20.
BeatBox: "Chaos," w/ DJs Joshua D & Tristan Jaxx, 10 p.m., \$20 (\$5 before 10:30 p.m.).
Cafe Flore: "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.
Cat Club: "Villainy: Grinch Night," w/ DJs Tomas Diablo, Chris Zachos, Donimo, Melting Girl, and Fact.50, 9:30 p.m., \$5-\$8.
DNA Lounge: "Bootie S.F.," w/ A+D, Airsun, Brass Tax DJs, more, 9 p.m., \$10-\$15.
EndUp: Shangri-La, Asian queer dance party, 10 p.m., \$15-\$20 (free before 11 p.m.).
Infusion Lounge: "Set," 10 p.m., \$20.
Lookout: "Bounce!," 9 p.m., \$3.
Mighty: Mr. Carmack, Buku, Great Dane, Penthouse Penthouse, Bogl, 9 p.m., \$10-\$20.
Milk Bar: "Spilt Milk," w/ Vin Sol, Taylor Fife, Shaky Premise, Etcher/Engraver, 9 p.m., \$5.
Monarch: King Most, Kimmy Le Funk, DJ Omar, 9:30 p.m.
Public Works: Second Annual As You Like It Ugly Sweater Party, w/ Mathew Jonson, Hrdvsiion, Midnight Operator, Kate Simko, Mossmoss, Victor Vega, Ewan Pearson, Bells & Whistles, Jason Greer, Ivy, 9 p.m., \$12-\$25.
Temple: "Life," w/ SkOstep, Mikey Tan, Tigran, Darren Holland, Carlos Alfonzo, Hector Infusion, J Funk, Glade Luco, MoMentum, 10 p.m., \$20.
Vessel: DJ Scotty Boy, Fyasko, 10 p.m., \$10-\$30.

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MUSIC LISTINGS

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7 & 9:30 p.m., \$20.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free/donation.
Royal Cuckoo: Adam Shulman, 7:30 p.m., free.
Zingari: Barbara Ochoa, 7:30 p.m., free.

MONDAY 30

ROCK

Independent: Holy Ghost!, Breakdown Valentine, DJ Aaron Axelsen, 9 p.m., \$30.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8 p.m.
Union Room at Biscuits and Blues: Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.
Zingari: Nora Maki, 7:30 p.m., free.

TUESDAY 31

ROCK

Amnesia: Loving Cup NYE, w/ French Cassettes, Sugar Candy Mountain, FpodBpod, Jjaaxnn, 8 p.m., \$15.
Bottom of the Hill: Generationals, Frail, Nova Albion, 10 p.m., \$22-\$25.
Brick & Mortar Music Hall: Stu Allen & Mars Hotel, Pat Nevins, 9 p.m., \$30-\$35.
Chapel: Fresh & Onlys, Vetiver, Sun Araw, Pure Bliss, 9 p.m., \$25-\$30.
Connecticut Yankee: Family, Friends, and Fans New Year's Eve Party with New Moonson, 9:30 p.m., \$35-\$45.
Great American Music Hall: Melvins, Redd Kross, Frightwig, 9 p.m., \$40.
Hemlock Tavern: New Year's Eve Bash with Glitter Wizard, Pins of Light, Ovvl, 9 p.m., \$12.

Hotel Utah: Jeff Cotton's Gin Joint, Toy House, 9 p.m., \$10.
Maggie McGarry's: New Year's Eve with the UnOriginals, 10 p.m.
Red Devil Lounge: Final Countdown, Red Devil Lounge NYE closing party with Pop Rocks, 9 p.m., \$60.
Riptide: Remones, 9:30 p.m., free.
Sub-Mission Art Space (Balazo 18 Gallery): New Year's Party with Grimace & The Fakers, 10 p.m., \$15.

DANCE

Audio Discotech: 316 11th St., San Francisco. NYE 2014 with Fehrplay, 9 p.m., \$35-\$75 advance.
Balancoire: 2565 Mission St., San Francisco. Welcome 2014, w/ DJs Mixtek & Jackson, 9 p.m., \$25-\$35.
BeatBox: 314 11th St., San Francisco.

Bearracuda: Eighth Annual NYE S.F., w/ DJs Paul Goodyear & Matt Stands, 8 p.m., \$20 advance.
Butterfly: 33 Pier, San Francisco. Butterfly New Year's Eve: A Great Gatsby Inspired Event, w/ The Les & DJ MytyMyke, 9 p.m., \$99+ advance.
The Cafe: 2369 Market, San Francisco. Sugar NYE 2014, w/ DJ Deft, 8 p.m., \$25 VIP advance.
Cat Club: 1190 Folsom, San Francisco. '80s NYE 2014, w/ DJs Kurt Harland (Information Society), Shindog, Andy T, Porter, Damon, and Ryan, 9 p.m., \$20+ advance.
The Cellar: 685 Sutter, San Francisco. The Wild One: NYE 2014, w/ J. Espinosa, Katrina B, Kid Vicious, DJ Midnight, 9 p.m., \$25 advance.
DNA Lounge: 375 11th St., San Francisco. Bootie S.F.: NYE 2014 Shit Show, w/ A+D, Smash-Up Derby, DJ Dada, Dcnstrct, MyKill, Meikee Magnetic, Mixtress Shizaam, BishopeMagnetic, 9 p.m., \$25-\$35.

CONTINUES ON PAGE 22 >>

THURSDAY DEC 26 8:30PM • \$8 • AA
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GENERATIONALS
THE FRAIL
NOVA ALBION

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SAT 12/28 9:30PM \$10
HIP HOP FOR CHANGE
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SUN 12/29 9PM \$7
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 THU 1/2 AFROLICIOUS
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 SAT 1/4 SAT NIGHT SOUL PARTY
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DARK 80S DJS CINDY G. & GUEST**

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W/ ROGER MAS Y EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP**

**SUNDAY 12/29 AT 7:30PM, \$8
JEFFREY "LUCK" LUCAS
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**MONDAY 12/30 AT 9PM, FREE!
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MUSIC LISTINGS

FOR VENUE INFO, VISIT
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CONT>>

Entyme, Airsun, more, 9 p.m., \$30-\$50.
Edinburgh Castle: 950 Geary, San Francisco.
Blow in 2014, 9 p.m., \$10.
The EndUp: 401 Sixth St., San Francisco. EndUp
NYE & 40th Anniversary Party, w/ Colette & DJ
Heather, 9 p.m., \$40.
The Grand Nightclub: 520 4th St., San Francisco.
A Grand Affair, 9:30 p.m., \$89.95+ advance.
Harlot: 46 Minna, San Francisco. The Silver Ball,
w/ DJ Spider, Sam Isaac, Ryan Lucero, 9 p.m.,
\$55+ advance.
Harry Denton's Starlight Room: 450 Powell, San
Francisco. New Year's Eve at the Starlight Room,
w/ Club 90, 10 p.m., \$100.
Hotel Adagio: Stardust NYE, With live music by
Kiwi Time., 8 p.m., \$75+ advance.
Hotel Vitale: Catch 2014 If You Can, w/
Traviswild, Jsanty, DeeJay Theory, 9 p.m.,

\$149+ advance.
Hyatt Regency San Francisco: Champagne
Resolutions, w/ DJs Cobra, Twin Spin, and
Intensify, 9 p.m., \$100+ advance.
Infusion Lounge: Masquerade: New Year's Eve
2014, w/ DJ Miles Medina, 10 p.m., \$45+
advance.
Knockout: Teenage Dance Craze NYE, w/ DJ dX,
Okie Oran, and Russell Quan, 10 p.m., \$10.
Lexington Club: Champagne Showers, w/ DJs
Footy & Jeanine Da Feen, 9 p.m., free.
Lookout: New Year's Eve Celebration with DJ
Hazmat, 9:30 p.m., \$5-\$8.
Madrone Art Bar: No Theme Super New Year's
Dance Jam, w/ DJs Sonny Phono & Facemelter,
8 p.m., \$10.
Make-Out Room: Frigo-International
Discotheque, 8 p.m., \$20-\$25.
Mighty: Mighty Mammoth Masquerade, w/
Blond:ish, Gravity, Moe Moe, Jonathan Will,
Zach Walker, Markie B, Derek Hena, 9 p.m.,

\$35-\$100 advance.
Monarch: New Year's Eve Extravaganza Ball
2014, w/ Psychemagik, Sleight of Hands, Shiny
Objects, Jason Greer, Tyrel Williams, Miguel
Solari, Anthony Mansfield, Mozhgan, Cole,
Jimmy B, 8 p.m., \$40 advance.
Neck of the Woods: NYE Tropical Disco Party, w/
Poolside, Le Youth, Miles the DJ, more, 9 p.m.,
\$50-\$85.
Palace Hotel: NYE International Ball 2014, w/
One More Time: A Tribute to Daft Punk, Chris
Harnett, DJ Aykut, Dr. T, DJ Santero, Juan Data,
Kevin Armstrong, 9 p.m., \$85+ advance.
Parlor: Parlor NYE, w/ Designer DeeJays,
8:30 p.m., \$45+ advance.
Press Club Wine Bar and Lounge: Press Club New
Year's Eve Party, w/ DJ Char Harms, 9 p.m.,
\$65-\$100 advance.
Public Works: Honey Sunset NYE, w/ Matthew
Dear, Solar, Galen, Jason Kendig, P-Play, Josh
Cheon, Robot Hustle, 9 p.m., \$25-\$40 advance.

Q Bar: Switch NYE 2014, w/ DJs Jenna Riot,
Andre, Ms. Jackson, and Kidd Sysko, 9 p.m.
Slate Bar: New Year New Wave, w/ The Certain
People Crew, 9 p.m., \$15-\$20 advance.
Temple: Temple New Year's Eve 2014, w/
AraabMuzik, DJ Apollo, St. John, Paul
Hemming, IQ, Napsty, Lé Swndle, Teleport,
9 p.m., \$25-\$150 advance.
Vessel: All Systems Are Go: NYE 2014, w/ Ken
Loi & John Beaver, 10 p.m., \$25 advance.
Yoshi's San Francisco: A Red Carpet Celebration
with Trent Cantrelle, Pheeko Dubfunk, David
Paul, in Yoshi's lounge, 9 p.m., \$35+ advance.

JAZZ

Cafe Du Nord: Slapsie Maxie's Speakeasy New
Years: A Classic San Francisco Celebration, w/
Slim Jenkins, Rumble Strippers, 29th Street
Swingtet, Hi-Ball Hotshots, 8 p.m., \$30-\$50.
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NYE 2014

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1/4 - GREAT APES, VOID BOYS, TRAVESURA, FIVE EYES
1/5 - ORIGINAL FAMOUS TWANG SUNDAYS - THE ROGERS
1/11 - STAG, TIDELANDS
1/12 - ORIGINAL FAMOUS TWANG SUNDAYS -
TIN ROOF SUNDAY (RECORD RELEASE)
1/19 - ORIGINAL FAMOUS TWANG SUNDAYS -
ELLIOT RANDALL
1/19 - BOBBY JOE EBOLA & THE CHILDREN MACNUGGITS,
THE HAYMARKET SQUARES, THE CRUX
1/24 - JAYKE ORVIS & THE BROKEN BAND,
THE PINE BOX BOYS, JAMES HUNNICUTT
1/25 - DAY SHOW - CHUCK RAGAN, UNI AND HER UKELELE,
THE BLUE BEAR BAND, THE MELVINATOR
1/25 - NIGHT SHOW - CHUCK RAGAN, MATT SKIBA,
UKE-HUNT, TRAVIS HAYES, THE MELVINATOR
1/26 - SILVER SNAKES, GRIEVER, CHILDREN OF GOD,
CULTURE ABUSE
1/31 - JAPANHER, SELF DEFENSE FAMILY, CREATIVE ADULT
2/1 - THE TOASTERS, JOHNNY MADCAP AND THE DISTRACTIONS
2/2 - ORIGINAL FAMOUS TWANG SUNDAYS -
IZZY COX, KEITH KENNY
2/16 - ORIGINAL FAMOUS TWANG SUNDAYS -
FRANKIE BOOTS AND THE COUNTY LINE
2/28 - DAVE HAUSE, NORTHCOTE
3/2 - ORIGINAL FAMOUS TWANG SUNDAYS -
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THE SHOW MUST GO ON: SHOTGUN PLAYERS' EXCEPTIONAL ENSEMBLE INCLUDES PATRICK KELLY JONES AND SARAH MOSER. PHOTO BY PAK HAN

BY ROBERT AVILA
arts@sfbg.com

THEATER Take away their unconventional looks and odd talents, and the eponymous carnival performers of *Freaks* — Tod Browning's classic carnie horror movie — were not so unusual. Ordinary folks, for the most part, with ordinary problems and everyday virtues. The title secretly pointed to the monstrous souls of their “normal-looking” but heartless colleagues, corrupt to the point of betrayal and murder.

A similar logic is at work in British playwright Anthony Neilson's droll sideshow, *Edward Gant's Amazing Feats of Loneliness* — now enjoying a first-rate Bay Area premiere courtesy of Berkeley's Shotgun Players — if only in the sense that here too looks can and do deceive; that the truth can prove an elusive, and illusive, thing.

Very funny and beautifully staged with a whimsical, vaguely mysterious mien by director Beth Wilmurt, *Edward Gant* trades on the gap between our expectations of real life and the fantasies plied by artist-tradesmen like the title character. He's a strange showman in top hat and tails (played with a nice balance of the corporeal and ethereal by a vacant-eyed Brian Herndon) who heads up a traveling band of scrappy Victorian-era players: innocent Jack Dearlove (Ryan Drummond), restive Nicholas Ludd (Patrick Kelly Jones), and ennui-laden Madame Poulet (Sarah Moser, rounding out an exceptional ensemble).

The farfetched universe these working-class actors conjure from the back of their roving circus truck (in scenic designer Nina Ball's handsomely evocative construction) might seem like the most preposterous fluff. Gant is worldly enough, however, to know “the truth of life lies least in the facts.” It's the illusions that count. And in the hands of these showmen they are ribald, wacky, sometimes gruesome stuff.

Hence we come to take seriously, at least a little seriously, the story of a miserable young woman (Moser, done up in a gorgeously macabre, bearded beard) whose massive pimples divulge pearls. These end up appropriated by her evil, good-looking sister (Kelly Jones in a rich “Italian” accent and one of costume designer Christine Crook's wonderful period getups). And although they also win her a husband (a diabolically dashing Drummond), he turns out to be wayward (not surprising in itself until you see whom he runs off with).

We also get treated to the sad yet hysterical tale of a bereaved fellow (Drummond) who travels to the peaks of Nepal in search of relief from the memory of his deceased fiancée — but the guru (Kelly Jones) he locates to do the job makes something of a botch of it.

These two stories comprising this sleek, uninterrupted 100-minute production come bridged by two songs, arranged in four-part harmony, and include unexpected encounters and asides with soiled teddy bears and other wildlife of the imagination.

One of us

Emotional monstrosities
animate ‘Edward Gant’s
Amazing Feats of
Loneliness’

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THE BROTHERS COMATOSE

THE SAM CHASE
RAINBOW GIRLS

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ARTS + CULTURE NYE LISTINGS



MICIA MOSELY, MARGA GOMEZ, AND DHAYA LAKSHMINARAYANAN PERFORM AT "BRAVA'S NEW YEAR'S EVE COMEDY FIESTA." PHOTO BY DAVID WILSON

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

THURSDAY 26

"Big Fat Year End Kiss Off Comedy Show XXI" Creativity Theater, 224 Fourth St, SF; Facebook: Big Fat Year End Kiss Off Comedy Show XXI 2013. 8pm, \$20. Also Fri/27, 8pm, \$18-28, Bankhead Theater, Livermore Valley Performance Arts Center, 2400 First St, Livermore; Sat/28, 8pm, \$22-25, Leshar Center for the Arts, 1601 Civic, Walnut Creek; Sun/29, 8pm, \$20, Hopmonk Tavern, 224 Vintage, Novato; Mon/30, 8pm, \$22.50, Freight and Salvage Coffeehouse, 2020 Addison, Berk; Tue/31, 7 and 10pm, \$40-50, San Jose Stage Company, 490 S. First St, San Jose; Jan 1, 8pm, \$24, 142 Throckmorton, Mill Valley. Now in its 21st year, this satirical look back at the year stars comedians Will Durst, Johnny Steele, Debi Durst and Michael Bossier, Mari Magaloni, and Arthur Gaus.

MONDAY 30

"The Business New Year's Eve Stand-Up Spectacular" Dark Room Theater, 2263 Mission, SF; thebusinesscomedy.blogspot.com. 7:30 and 10pm, \$15-25. Also Tue/31. Two nights of stand-up (theme: "Should Old Businessmen Be Forgotten") with Caitlin Gill, Nato Green, Sean Keane, Bucky Sinister, and others.

TUESDAY 31

"Brava's New Year's Eve Comedy Fiesta" Brava Theater Center, 2781 24th St, SF; www.brava.org. 9pm, \$30-50. Comedy with Marga Gomez, Dhaya Lakshminarayanan, and Micia Mosely. Stick around after the show for "Brava's Countdown Dance Party."

"A Family Friendly New Year's Eve Party" Playland-Not-at-the-Beach, 10979 San Pablo Ave, El Cerrito; www.playland-not-at-the-beach.org. 8pm, \$25. Play pinball, carnival games, and arcade games all night, plus test your sleuthing skills in the New Year's treasure hunt. Suitable for kids of all ages (complete with "quiet room" for wee ones who can't quite make it to midnight).

Michael Feinstein Feinstein's at the Nikko, Hotel Nikko, 222 Mason, SF; www.feinsteinssf.com. 7:30 and 11pm. \$100-395. The Emmy- and Grammy-nominated performer rings in 2014 at his namesake cabaret venue.

"Five Dollars Seven Thirty New Year's Eve Comedy Show" Layover Music Bar and Lounge, 1517 Franklin, Oakl; oaklandlay-

overcomedy.tumblr.com. 7:30pm, \$5. With Natasha Muse, Kaseem Bentley, Kate Willet, and Mike Spiegelman.

"Japanese New Year Bell Ringing Ceremony" Asian Art Museum, 200 Larkin, SF; www.asianart.org. 11:30am-1:30pm, free with museum admission (\$8-12). For the 28th year, the Asian Art Museum hosts a ceremonial ringing of its 2,100 pound, 16th-century Japanese bronze bell. It will be stuck 108 times to "reflect peacefully upon the passing year."

"Josh Kornbluth: Love and Taxes" Rhythmix Cultural Works, 2513 Blanding, Alameda; www.rhythmix.org. 7 and 10pm, \$35-45. The acclaimed solo performer shares a comedic tale of "crushing debt and a neurotic love affair."

"New Bohemia NYE" SF Armory, 1800 Mission, SF; www.newbohemianye.com. 9pm, \$66. Kink.com's HQ hosts this party, with headliners the Crystal Method, plus aerobics, live painters, and other performers.

"New Year's Eve Gala on the USS Hornet" USS Hornet Museum, 707 W. Hornet, Pier Three, Alameda; (510) 521-8448, ext. 282. 7:30pm, \$45-85. Celebrate onboard the historic World War II aircraft carrier-turned-museum, with live music by the Swingin' Blue Stars (performing a tribute to the Andrews Sisters) and 3 O' Clock Jump. Also offered: free dance lessons throughout the night, a silent auction, and a can't-be-beat view of the fireworks over the water.

"New Year's Eve Stand-up Comedy Celebration" Kanbar Center for the Performing Arts, 200 N. San Pedro, San Rafael; www.marinccc.org. 8pm, \$35-65. With Mark Cordes, aka "The Spouse Whisperer," and frequent *Tonight Show* performer Cathy Ladman.

"Not Your Normal New Year's Eve" Marines' Memorial Theatre, 609 Sutter, SF; www.nynnye.com. 8pm, \$45-199. Jill Bourque and Brian Copeland host this comedy extravaganza, with performances by Laurie Kilmartin, Brent Weinbach, Kellen Erskine, Casey Ley, Dan St. Paul, and Joe Klocke, plus tunes by DJ Lucio K.

Pacific Pinball Museum New Year's Eve party Pacific Pinball Museum, 1510 Webster, Alameda; www.pacificpinball.org. 7:30pm, \$20-35. Free play on over 100 pinball games, plus finger food, a champagne toast, a DJ for dancing, and more.

"San Francisco Symphony's New Year's Eve Masquerade Ball" Davies Symphony Hall, 201 Van Ness, SF; www.sfsymphony.org. 8pm, \$85-195. The SF Symphony performs Viennese classic and songbook favorites, followed by a dance party on the Davies stage with the Peter Minton Orchestra — or in the lobby with Hit Wave, playing tunes from 1920-2013. **SFBG**



FROM TOP: *THE ACT OF KILLING*, *BLACKFISH*, *GRAVITY*, *THE BLING RING*, AND *HER* KILLING COURTESY OF DRAFTHOUSE FILMS; *BLACKFISH* BY SUZANNE ALLEE; *GRAVITY* AND *HER* COURTESY OF WARNER BROS. PICTURES; *BLING RING* COURTESY OF A24 FILMS

BY CHERYL EDDY
cheryl@sfbg.com

YEAR IN FILM *What the hell am I watching?* I muttered that phrase many times in 2013, with interpretations ranging all over the cinematic map. There was a sense of amazed “How did they do that?” during *Gravity*; feelings of intrigued unease during *Upstream Color* and *The Act of Killing*; and a genuine feeling of befuddlement as a book I thoroughly enjoyed, *World War Z*, was transformed into a puddle of CG mud with Brad Pitt bobbing at its center.

It was a year full of memorable images, for better and worse. I won’t soon forget *The Counselor*’s car-fucking sequence; *The Conjuring*’s creepy Annabelle doll; or the sight of Jonah Hill becoming possessed by a demon in *This is the End* (or by a handful of well-aged Quaaludes in *The Wolf of Wall Street*). On the other hand, I’ve been struggling to remember *anything* that happened in the number one movie of the year, *Iron Man 3*.

That’s not Tony Stark’s fault. Mega-budget films like *Iron Man 3* make high box-office numbers their top priority. To sell a lot of tickets, you have to appeal to as many different kinds of filmgoers as possible; the avoidance of sharp edges and left-field insanity is to be expected. But there’s hope to be found in films like Alfonso Cuarón’s *Gravity*, the sixth-biggest moneymaker of the year, which married crowd-pleasing suspense and technical beauty (that 3D!) to a surprisingly stark, profound story about loneliness and loss.

Gravity was among many films this year that lingered on themes of fear, abandonment, and forced self-reliance. The other big example: J.C. Chandor’s *All is Lost*, which sets a solo sailor — Robert Redford, one of few movie stars with as much built-in audience goodwill as *Gravity*’s Sandra Bullock — adrift on a perilously leaky vessel. Unlike Bullock’s Dr. Ryan Stone, Redford’s unnamed

Watch out!

Films in 2013 favored solo peril, moody self-discovery, and greed-fueled plunges



salty dog isn’t gasping for oxygen (yet ...), and he’s scrambling to survive sudden storms instead of onslaughts of space junk. But Redford’s plight might actually be the tougher one. *All is Lost* offers neither exposition nor any room for existential reflection. (Hell, it barely offers any *dialogue*; no wacky Mardi Gras stories from George Clooney here.) We have no idea who Redford’s character is, or why he’s puttering around alone on the Indian Ocean. Compared to Ryan, he remains calm as each new calamity presents itself. But both characters — she, a rookie in space; he, a seemingly experienced seaman — scramble to read instruction manuals when they find gizmos that might help them survive, even for just a few more moments.



The stakes are less dire for the lonely protagonists of Spike Jonze’s *Her* and the Coen brothers’ *Inside Llewyn Davis*. And you kinda get the sense that both *Her*’s Theodore (Joaquin Phoenix) and *Inside’s*

Llewyn (Oscar Isaac) have only themselves to blame for their ennui. But unlike Llewyn, who bumbles his way through a 1960s New York folk scene riddled with mistakes he’s only recently begun to regret, mid-21st century Los Angeleno Theodore finds a coping strategy that brings him joy. Even when the “relationship” he’s cultivated with his computer operating system hits the expected snags, Jonze sneaks a little bit of optimism in there.

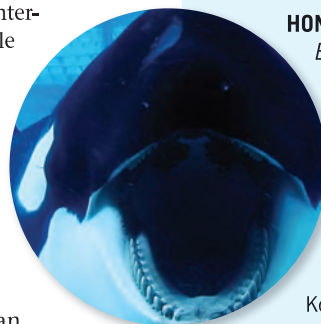


By the film’s end, Theodore’s intimate brush with technology has guided him toward some very human soul-searching — again, unlike Llewyn, whose story finishes exactly where it began.

Gabriela Cowperthwaite’s *Blackfish* — a documentary investigating the 2010 death of a SeaWorld trainer at the jaws of a male orca named Tilikum — also brought a tale of isolation to the forefront. It’s capped with a lingering shot of the giant animal hovering, motionless, in a solitary-confinement tank. Home sweet home. Thoughtful and provocative, *Blackfish* avoids sensationalism, adding interviews with killer-whale experts to its slate of ex-SeaWorld employee talking heads. It’s not simply an exposé of a specific attack, though it does contain footage shot just before the Tilikum incident. It’s an indictment of an amusement-park industry that puts profits above the safety of its employees, and tries mightily to turn intelligent, unpredictable animals into goofy attractions.

And greed, as it happens, was another big theme for 2013. It’s a topic that lends itself to high-energy tales of ill-gotten gains and dramatic tumbles, with stakes as meaningless as the designer handbags snatched from Paris Hilton’s closet by Sofia Coppola’s *Bling Ring* bandits — or as huge as the political careers toppled by the antics of *American Hustle*’s con artists and slippery FBI agents. Nowhere was this familiar story arc so gleefully explored than in Martin Scorsese’s *The Wolf of Wall Street*, which — like *Bling* and *Hustle* — was based on a true story. Even better, its tale of 1990s stock-market swindling is based on the book written by the fiend who lived it (Jordan Belfort, played by Leonardo DiCaprio), and shot by Martin Scorsese with top-of-his-game panache.

In a parallel universe, someone might make a film casting Belfort as the villain. Here, he’s the obnoxious, thieving, narcissistic, witty, scheming,



CHERYL EDDY’S TOP 10

1. *The Act of Killing* (Joshua Oppenheimer, Denmark/Norway/UK)
2. *12 Years a Slave* (Steve McQueen, US/UK)
3. *Gravity* (Alfonso Cuarón, US)
4. *American Hustle* (David O. Russell, US)
5. *Upstream Color* (Shane Carruth, US)
6. *Museum Hours* (Jem Cohen, Austria/US)
7. *Spring Breakers* (Harmony Korine, US)
8. *Frances Ha* (Noah Baumbach, US)
9. *Computer Chess* (Andrew Bujalski, US)
10. *Fruitvale Station* (Ryan Coogler, US)

HONORABLE MENTIONS

Blackfish (Gabriela Cowperthwaite, US); *Blue Is the Warmest Color* (Abdellatif Kechiche, France/Belgium/Spain); *Drug War* (Johnnie To, China/Hong Kong); *Nebraska* (Alexander Payne, US); *The Wolf of Wall Street* (Martin Scorsese, US)

FAVORITE MOMENTS

- Leonardo DiCaprio vs. the stairs, *The Wolf of Wall Street*
- “Let’s boo-boo.” — *The World’s End*
- Mastodon’s “cameo” in *Monsters University*
- Louis C.K.’s ice-fishing story, *American Hustle*
- Judi Dench explains the plot of *Big Momma’s House* to Steve Coogan, *Philomena*
- “I wanna rob!” — Emma Watson, *The Bling Ring*
- Sun Honglei’s transformation into “Haha,” *Drug War*
- Jem Cohen’s musings on Bruegel, *Museum Hours*
- “Everytime” musical number, *Spring Breakers*
- John Goodmann’s “Santería” speech, *Inside Llewyn Davis*
- John C. Reilly’s cameo, *Anchorman 2: The Legend Continues*



drug-gobbling douchebag you hate to love. *What the hell am I watching?* The birth of an antihero, 2013-style. **SFBG**

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BY KIMBERLY CHUN
arts@sfbg.com

YEAR IN FILM It's tough to remember much of the '90s — what with the air horns and kindercore, flannel and Flavor Flav — but I seem to recall Spike Lee giving the orders that seemed to finally, fully come to pass in 2013: "Make black film."

Irony of ironies, when it seemed like so many black filmmakers were following through and doing just that — telling their communities' stories, visualizing their own histories, and fearlessly unlocking troubling and painful key themes — Lee sidled away from *Red Hook Summer*, last year's murky return to the fabled Brooklyn stomping grounds of 1989's *Do the Right Thing*, and seemed to move toward a fallback position as actioner-for-hire with his redo of Park Chan-wook's *Oldboy*, as if to prove that, testify, he can crush skulls just like his old Amerindie-boys-club rival Quentin Tarantino.

Yet isn't Lee's *Oldboy* a "black film" concerning unjust incarceration or bondage, as much as Steve McQueen's *12 Years a Slave* and *Hunger* are? Perhaps. The connections were in place, if you cared to look: the stasis of *12 Years*' near-still opening shot, as Solomon Northup (Chiwetel Ejiofor) and other slaves facing the audience, waiting and listening to a white foreman's directions, has its corollary in the multiple shots in *Lee Daniels' The Butler*, of Forest Whitaker's butler Cecil Gaines, face frozen. He's the veritable "invisible man," instructed to disappear into the background at White House dinners and forever listening for direction. And waiting — as if wondering when the moviemaking establishment will move on from its habit of bestowing statuettes for African American portraits in servitude, à



Spiking the box office

..... Looking back at a triumphant year for African American films

la *The Help* (2011) and *Driving Miss Daisy* (1989).

It's been a long time coming — much like a certain African American president that butler Gaines had waited a lifetime to meet. Five years into that presidency, the man who tried to "do the right thing" has, intentionally or not, changed the conversation on black representation on screens both big and small. The country's ready to look at its past and break down the codes, whether they concern slavery, birthers' loaded allegations about Obama's "un-American-ness," Paula Deen's alleged workplace racism, or Julianne Hough's wrongheaded Halloween costume — a blackface tribute to *Orange is the New Black* character Crazy Eyes.

This year's contenders looked to not only historical role models like Jackie Robinson in *42* and Nelson Mandela in *Mandela: A Long Walk to Freedom* — in movies made by white filmmakers — but also lighter, aspirational figures such as Tyler Perry (who laid siege on the box office with two efforts, *A Madea Christmas* and *Peeples*), as well as the glossy buppies populating popular

comedy sequel *The Best Man Holiday*. Fans blew up the Interwebs with indignation when some misbegotten USA Today editor came up with the headline "*Holiday* Nearly Beats *Thor* as Race-Themed Films Soar."

The Best Man Holiday is bourgeois worlds away from Spike Lee favorite *Fruitvale Station*. (One wonders if the acclaimed indie will serve as a model for Lee's own Kickstarter-fueled Trayvon Martin project.) Filling out the many shades of his protagonist's story, and leading with cell phone footage of the fatal shooting, director Ryan Coogler never overplays the naturalistic narrative centered on Oscar Grant, so often writ larger than life all over Oakland in posters and street art. Though it was released at height of Martin-related outrage, the film keeps sensation and sentimentality at bay, apart from a foreboding scene of a stray dog's sudden death. Like that hound on the run, Michael B. Jordan's Grant is a driving, hustling, partying study in movement. Fully immersed in a multicultural Bay Area where racism operates in subtler and more complex ways than ever before, he, like any other restless rider, is just trying to get home.

Whitaker threw his weight behind *Fruitvale Station* as a produc-

er — but his Gaines and *The Butler* seem wildly different on their stiff, sad surfaces. So much is simmering within Whitaker's stocky form, his steadfast servant with access to power that he's forbidden to use, and those blank looks. "We got two faces: ours and the ones that we got to show the white folks. Now to get up in the world, we have to make them feel non-threatened," mentor Maynard (Clarence Williams III of *The Mod Squad*) offers. Surrounded by Daniels players like Mariah Carey and Lenny Kravitz, Gaines has one leg in a horrifying sharecropper past and another in upwardly mobile mid-century America, which filmmaker Daniels emphasizes by juxtaposing lynched black men with the stars and stripes at *The Butler*'s start.

The director goes on to unfurl his showiest stylistic flourishes in a series of jump cuts aimed at the spectacle of hypocrisy perpetually unfolding in the White House, as a table is carefully laid for a excruciating formal state dinner, and the Freedom Riders — Gaines' son among them — are humiliated while staging a stoic sit-in at a Southern lunch counter. Passive resistance, in all its many forms, is the locus of both tragedy and heroism in *The Butler*.

Nature, with its dripping moss, strange sunsets, and even Biblical pestilence, provides brief snatch- es of beauty in *12 Years a Slave*, as McQueen foregrounds the mechanistic business of slavery in the tools used for cutting cane, the wheels of a river boat. Free-born violinist Northup is beaten into a kind of tool after he's kidnapped and sold into slavery. His body, nude and exposed to traffickers and buyers, is transformed into a commodity that doesn't belong to him. His talents are also forced into new uses, as when he fiddles frantically while a mother is torn from her children in a horror-show of a salesroom floor — and later, during a torturous, late-night dance staged by Michael Fassbender's damaged, sadistic slave owner. The effect of seeing familiar white actors (like Fassbender, and the stars who play *The Butler*'s various commanders in chief) reel by in a parade of status quo perpetrators, not saviors. In both *12 Years* and *The Butler*, it's disorienting — as if everyone in Hollywood is also aching to "make black film."

Bridging McQueen's explorations of physical and psychological abjection, Hans Zimmer's slow-burning, string-laden score picks up where it left off in McQueen's 2011 *Shame*, about Fassbender's sex addict enchained to his confused desires. In terms of desire, it's all too clear where Ejiofor's Northup stands ("I don't want to survive — I want to live!" he declares), and to his credit, McQueen makes his nightmarish 172-year-old descent all too relevant, especially at a time when the Obama administration addresses the persistent crime of human trafficking. It's just a small leap of imagination to think of one's story, name, and legal status blotted out and turned around by force and a gnawing "you're nothing but a Georgia runaway" counter-narrative, reminding the viewer that no one is truly free when others are enslaved. **SFBG**

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WILLY WONKA & THE CHOCOLATE FACTORY

Bully pulpit

Why it doesn't "get better" for Carrie White

BY NICOLE GLUCKSTERN
arts@sfbg.com

YEAR IN FILM While teen bullying might be quite topical, it's far from being a new issue, as evidenced by Stephen King's first published novel, *Carrie*. Set in the hormone-jittery corridors of a suburban high school, the 1974 tome details an outsider's humiliating entrance into womanhood, as well as the ruthless revenge she enacts on her cruel classmates after she discovers she has the power to move objects with her mind.

Dubbed "The Black Prom" by the book, the disastrous dance at which Carrie White is humiliated for the last time takes on the ominous tenor of a terrorist attack or a wholesale massacre — a fictional foreshadowing of Columbine-scale carnage. While the fact that Carrie has been bullied is positioned as the motive for her rampage, her actions suggest far more than just a wounded lashing-out or a classic revenge fantasy. Although the phrase wasn't yet common, what Carrie most resembles is a weapon of mass destruction, not a misunderstood misfit. What makes *Carrie* a horror story is the inhuman scale of her murderous frenzy.

The year 2013 marked a revival for the enigma that is Carrie White, with a remake of the 1976 Brian De Palma movie (as well as, incidentally, the 1988 musical). Director Kimberly Peirce had the harder struggle for relevance, as the original film is considered one of the best horror films ever made, garnering Oscar nominations, American Film Institute nods, and a generation of moviegoers who will never forget jumping in their seats at its oft-imitated, last-act "gotcha" scare.

In Peirce's fitful homage, the dreamy haze of De Palma's slo-mo sequences is replaced by a glut of clunky CGI shots that shred the screen. Stepping into the role made iconic by Sissy Spacek, the decidedly non-frumpy Chloë Grace Moretz unleashes her telekinetic talent



10 SELF-CURATED DOUBLE FEATURES (OR, IN PRAISE OF \$2 WEDNESDAY AT LOST WEEKEND VIDEO)

1. **Art world confidential** *Marina Abramovic, The Artist is Present* (2010) and *Pina* (2011)
2. **Feeling a little peckish** *Grizzly Man* (2005) and *Ravenous* (1999)
3. **Finding love in all the wrong places** *Lolita* (1962) and *The Glamorous Life of Sachiko Hanai* (2003)
4. **Traveling blues** *Schultze Gets the Blues* (2003) and *Genghis Blues* (1999)
5. **Streets of San Francisco** *The Laughing Policeman* (1973) and *The Maltese Falcon* (1941)
6. **Outsider music** *The Devil and Daniel Johnston* (2005) and *American Hardcore* (2006)
7. **Entering the zone** *Stalker* (1979) and *Sans Soleil* (1983)
8. **Morbid fascinations** *Colma: The Musical* (2006) and *The Bridge* (2006)
9. **Never mind the remakes** *Let the Right One In* (2008) and *Oldboy* (2003)
10. **My favorite movie mash-up ever** *Freaks* (1932) and *Wisconsin Death Trip* (1999)

as a sort of wizardry — striking Merlin the Magician poses with outstretched hands. It borders on irritating. And the mean-girl posse's reliance on their camera phones and YouTube channels stands to date Peirce's movie for future generations, just as surely as the hairstyles in De Palma's date his.

Speaking of which, the De Palma movie admittedly has a few eye-rolling moments of its own. It's so comfortably bound to the conventions of the seventies that trigger-tempered gym teacher Miss Collins (Betty Buckley) both chain smokes and wears raccoon-thick eyeliner to class, and teen heartthrob Tommy Ross (William Katt) sports a mane of ringlets so angelic you'd swear they were spun from pure

disco gold. Whenever Carrie uses her burgeoning powers, a *Psycho*-esque violin riff screeches in the background, and John Travolta's doltish bad boy barely appears capable of tying his own shoelaces, let alone engineering his patented blood-bucket humiliation device.

But what makes the story of Carrie so horrifying is precisely that which places her beyond reconstruction. What neither De Palma nor Peirce can quite manage is turning Carrie into a righteous anti-hero. The more they try to create empathy for their tortured protagonist, the more cartoonish and exaggerated her destructive frenzy appears — a gratuitous tsunami of blood, blaze, and blade. Ultimately what works against turning Carrie into a victim is simply that the force of her firepower is too great. She might not have plotted her vengeance, but she's fully aware that she's packing her own kind of heat. From the first moment she deliberately uses it to kill, she is damned.

Carrie's overkill also stunts its potential as a darkly comedic revenge fantasy à la *Heathers* (1988), since Carrie, like so many real-life teen shooters, winds up dead herself. Only one of her repentant classmates tries to reach out before the inevitable happens. It's this scene that most stymies both De Palma and Peirce, since King's quiet *dénouement* is decidedly uncinematic — yet it's a powerful one, an exchange of final words and psychic impressions as Carrie's life ebbs out of her beside the wrecked remains of the roadhouse she was presumably conceived in. Here, at last, is the moment of self-awareness — and yes, regret — that we need in order to recognize Carrie White as another casualty of her own paranormal capabilities. And until someone figures out a way to film it, we'll never quite be able to believe it on the big screen. **SFBG**

JESSE HAWTHORNE PICKS' ECLECTIC 2013 COUNTDOWN

10. *Beijing Flickers* (Zhang Yuan, China) and *A Touch of Sin* (Jia Zhang-ke, China/Japan) "Sixth Generation" Chinese cinema is vibrantly alive and well. Do yourself a favor and get wrapped up in these explosive films.

9. *Blue Jasmine* (Woody Allen, US) and *Before Midnight* (Richard Linklater, US) As John Waters says, "Woody Allen makes straight relationships seem interesting." Not only should both Cate Blanchett and Sally Hawkins get Oscar nods for *Blue Jasmine*, but Andrew Dice Clay should actually win. Add to that Julie Delpy, Ethan Hawke, and Richard Linklater's most profound film of their trilogy — I can't wait for the next three.

8. *The World's End* (Edgar Wright, UK) and Sion Sono's *The Land of Hope* (Sion Sono, Japan/Taiwan/UK/Germany) Both of these cult directors recognize that the loss of personal relationships are as serious as the end of the world. Multiple viewings are recommended.

7. *Miss Lovely* (Ashim Ahluwalia, India) and *The Canyons* (Paul Schrader, US) Exploitation cinema that practices what it preaches seems to always be misunderstood or disrespected upon its initial release. The fact that India even allowed *Miss Lovely* to be made is as exciting as Paul Schrader's decision to cast troubled starlet Lindsay Lohan.

6. *Manakamana* (Stephanie Spray and Pacho Velez, Nepal/US) and *Leviathan* (Lucien Castaing-Taylor and Verena Paravel, France/UK/US) Be patient and rewards will come in these minimalist, deeply moving journeys.

5. *Spring Breakers* (Harmony Korine, US) and Michael Bay's *Pain & Gain* (Michael Bay, US) Don't stop with Korine's ode to the ultimate American neon fever dream. I dare you to experience Bay's pumped-up screwball satire. Added bonus: Dwayne Johnson turns in one of the funniest performances of the year.

4. *12 Years a Slave* (Steve McQueen, US/UK) and *Gravity* (Alfonso Cuarón, US), plus *Aningaaq* (Jonás Cuarón, US) Mainstream cinema got it right this year and these Oscar-baiting films deserve more credit than just some awards. They might be changing a whole generation. If you haven't watched the younger Cuarón's

SAM STANDER'S TOP 12

1. *Frances Ha* (Noah Baumbach, US)
2. *John Dies at the End* (Don Coscarelli, US)
3. *Pacific Rim* (Guillermo del Toro, US)
4. *Stories We Tell* (Sarah Polley, Canada)
5. *Blue Jasmine* (Woody Allen, US)
6. *The Punk Singer* (Sini Anderson, US)
7. *The World's End* (Edgar Wright, UK)
8. [tie] *Evil Dead* (Fede Alvarez, US) and *You're Next* (Adam Wingard, US)
9. [tie] *The Bling Ring* (Sofia Coppola, US/UK/France/Germany/Japan) and *Spring Breakers* (Harmony Korine, US)
10. *The Act of Killing* (Joshua Oppenheimer, Denmark/Norway/UK)

Greenland-set *Gravity* companion short, go online ASAP. It's as good as any feature this year.

3. Ulrich Seidl's *Paradise* trilogy: *Love*, *Faith*, and *Hope* (Austria/France/Germany) Hands down, the best political-art-porn trilogy of the decade. I can't choose which one is my favorite.

2. *Norte, the End of History* (Lav Diaz, Philippines) Diaz's four-hour masterpiece about a group of existentialist 20-somethings encapsulates why I fell in love with cinema in the first place.

1. *The Lone Ranger* (Gore Verbinski, US) I will say it, and I will say it loudly: *The Lone Ranger* is the most subversive Hollywood film since *Starship Troopers* (1997). This uncompromising, revisionist Western is surprisingly ruthless with its all-American violence, and is highlighted by offbeat slapstick performances (by both Johnny Depp and Armie Hammer) and action scenes that audiences will get to uncover for decades to come. I've watched it four times, and it's only gotten better with each viewing.

Jesse Hawthorne Ficks writes film festival reviews for the SF Bay Guardian, curates Midnites for Maniacs at the Castro and Roxie, and is the Film History Coordinator at Academy of Art University.



ADAM DRIVER AND GRETA GERWIG IN *FRANCES HA*
PHOTO COPYRIGHT PINE DISTRICT, LLC

Pop psychology

This year, fathers loomed large (and caused havoc) at the multiplex



BY SARA MARIA VIZCARRONDO
arts@sfbg.com

YEAR IN FILM When *Labor Day*'s sex-pot convict Josh Brolin holds Kate Winslet and her son hostage in their home, you know he's dangerous even though he's not exactly threatening. He starts cooking and fixing stuff around the house, and quickly slips into the role of surrogate father-husband. He's not just doing it because Winslet's hot divorcee could use company or her son could use a manly example, he's filling a void left by an inferior dad whose apology for leaving began, "If I were a better man..." (*Labor Day* opens in SF next month.)

From fallen fathers to dishonest daddies, 2013's movies featured a lot of bad providers. Some were crooks, others were benign fuckups, and their stories didn't necessarily end with redemption or comeuppance. What's more, most of the men stumbled into fatherhood — and none more clumsily than *Delivery Man*'s David, played with surprising pathos by Vince Vaughn.

David's just gotten excited about his girlfriend's pregnancy when he learns that his years-ago decision to bank enough sperm to finance a European vacation has resulted in 533 "surprises." (Director Ken Scott helmed both *Delivery Man* and its Canadian inspiration, *Starbuck*.) Oh, and a group of his offspring have filed a class-action lawsuit, intent on discovering who their father is. Granted, it seems unfair to judge him as a parent. He's blindsided by the existence of his adult kids — and his reaction is to do the embarrassing, heartwarming shit dads do to get to know their teenagers. He may be dumb enough to pile up mob debt, but he's sticking his neck out as far as it'll go for relative strangers. (Now that's the kind of setup — speaking of Brolin flicks — that could almost make *Oldboy* plausible.)

And then there's Irving

Rosenfeld, Christian Bale's upwardly mobile con artist in *American Hustle*. Irv cheats on his wife, but he's loyal as hell to his stepson, and he stays on the take to provide for the little guy. *The Wolf of Wall Street*'s manic maniac Jordan Belfort (Leonardo DiCaprio) swindles the one percent purely to satisfy his own ego. The obscenely rich Quaalude addict could easily buy an island for the world's orphans. He hires hookers instead.

Wolf is full of drug-fueled sequences that are played for laughs, until the ugliest, most over-the-top scene, which transpires in front of Jordan's toddler daughter. Finally, the line is crossed. Long having left that line in the dust, along with his dignity, is Kyle Chandler's weary dad in *The Spectacular Now* — an alcoholic whose wasted life serves as a warning to his teenage son, whose own boozy habits suggest history is about to repeat itself.

If all you had to go on was 2013's movies, you could believe someone had to grift, jerk off, and/or do time to be a man. Even foreign releases featured patriarchs with bad judgment. Asghar Farhadi's *The Past* begins as Iranian Ahmad (Ali Mossafa) travels to France to finalize his divorce to anxious Marie (Bérénice Bejo); before long, he's playing traffic cop and detective in a morass that involves Marie's new boyfriend (Tahar Rahim) and an array of children (none of whom are Ahmad's). What some people call help, others call "codependence."

At least Ahmad's no Charles Dickens. Betcha didn't know the man behind Tiny Tim talked a lady into making her daughter his concubine, as depicted in *The Invisible Woman* (also out next month). Worse, Mom (Kristin Scott Thomas) approves because she knows the pretty lass (Felicity Jones) will never receive a better offer. Ralph Fiennes, who also directs, plays Dickens like a daddy with deep pockets and deeper emotional issues. We know he can always

pay the girl's expenses and return to his baby-wrecked wife — but by all means, let's celebrate the great writer! While I'm on the tangent of fleeing fathers: someone needs to tell *Inside Llewyn Davis*' title character about condoms. (Preferably not *Anchorman 2*'s Brian Fantana, however.)

But the honorary Oscar for Best Portrayal of a Wayward Provider goes to Colin Farrell. It's mesmerizing how the man can be so lovable and yet so simultaneously disappointing. In *Saving Mr. Banks*, he's Travers Goff, a banker who nips bourbon in the office and tells the most drunk-*maz-ing* stories. The world he gives his children, including *Mary Poppins* author P.L. Travers, is filled with wonders; the one he forces his wife to occupy is oppressive and darkly real. When he develops consumption (less insulting than the clap but still bad), an imposing agony aunt (Rachel Griffiths) comes to rescue the family, and a legend is born.

When she's wooed by Walt Disney (Tom Hanks), who's intent on bringing the Banks family to the big screen, prim Mrs. Travers (Emma Thompson) resists. She's protective of Mr. Banks, the father in *Mary Poppins* — a character she created as an act of catharsis. Meanwhile, Disney assumes the role of patriarch to America's children for his own bleak-childhood reasons. *Banks* may be one of the few films about daddy issues that doesn't look like *Girls Gone Wild*.

Making a living can be hard and taking care of loved ones can be messy. Enter Spike Jonze's *Her*, a movie about the ultimate no-fuss girlfriend: a witty, adoring computer operating system blessed with the voice of Scarlett Johansson. *Her* is the biggest campaign against childbearing since 1997's *Gattaca*. We all have issues with our parents — but between 533 happy endings and the positioning of an escaped convict as the ideal man, we should caution against looking for answers in the movies. If you get confused, ask your father. **SFBG**

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

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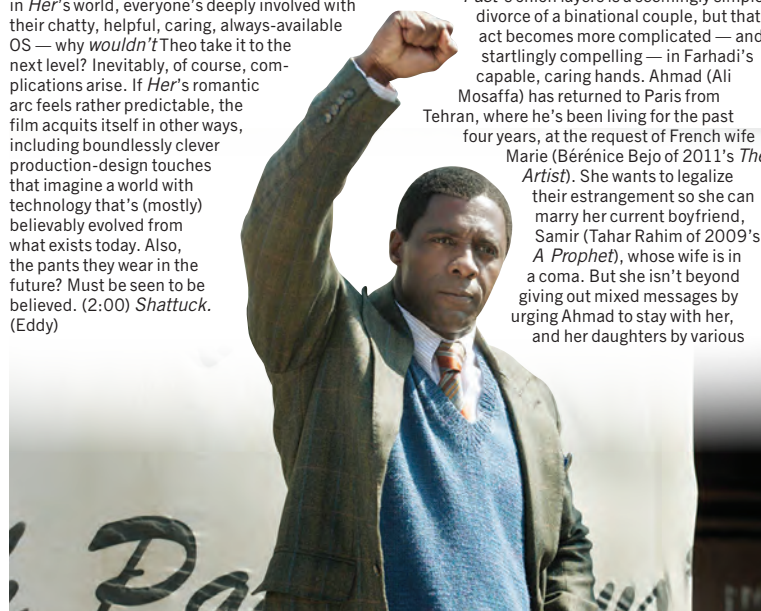
47 Ronin Keanu Reeves, Tadanobu Asano, Rinko Kikuchi, and Cary-Hiroyuki Tagawa star in this action film about a posse of vengeful 18th-century Japanese samurai. (2:00) *Shattuck*. **Grudge Match** If the prospect of watching Rocky go glove-to-glove with Jake LaMotta sounds either tired or exploitive, *Grudge Match* wants to change your mind. A comedy that delivers a decent bout inside the ring and a worthwhile message about fulfilling your potential at every age, *Grudge Match* is 100 percent feel-good movie, 100 percent of the time. Yes, the publicity campaign contrived by Kevin Hart's promoter character is embarrassing. Yes, Alan Arkin plays yet another foul-mouthed curmudgeon. And yes, the boxers have a torn family this match could heal (though fighting threatens to kill them both). But the takeaway is an all-ages lesson our elders are most qualified to teach: having guts is pretty glorious. And at 68 and 70, Sylvester Stallone and Robert De Niro seem delighted to lampoon past greatness. "Kid" (DeNiro) does a puppet show that's less pathos-filled than the poetry he spouted in 1980's *Raging Bull*; the training montages "Razor" (Stallone) slogs through naturally recall 1976's *Rocky*. But *Grudge Match* is about today — not yesterday. Alongside *Gravity* and *The Wolf of Wall Street*, *Grudge Match* is yet another populist lovefest throwaway, but who cares? Few have cornered the market on audience affection like Stallone, and he's helped De Niro find that love too. (1:53) (Vizcarrondo)

Her Morose and lonely after a failed marriage, Theodore (Joaquin Phoenix) drifts through an appealingly futuristic Los Angeles (more skyscrapers, less smog) to his job at a place so hipster-twee it probably will exist someday: beautifulhandwrittenletters.com, where he dictates flowery missives to a computer program that scrawls them onto paper for paying customers. Theodore's scripting of dialogue between happy couples, as most of his clients seem to be, only enhances his sadness, though he's got friends who care about him (in particular, Amy Adams as Amy, a frumpy college chum) and he appears to have zero money woes, since his letter-writing gig funds a fancy apartment equipped with a sweet video-game system. Anyway, women are what gives Theodore trouble — and maybe by extension, writer-director Spike Jonze? — so he seeks out the ultimate gal pal: Samantha, an operating system voiced by Scarlett Johansson in the year's best disembodied performance. Thus begins a most unusual relationship, but not so unusual; Theodore's friends don't take any issue with the fact that his new love is a machine. Hey, in *Her*'s world, everyone's deeply involved with their chatty, helpful, caring, always-available OS — why *wouldn't* Theo take it to the next level? Inevitably, of course, complications arise. If *Her*'s romantic arc feels rather predictable, the film acquires itself in other ways, including boundlessly clever production-design touches that imagine a world with technology that's (mostly) believably evolved from what exists today. Also, the pants they wear in the future? Must be seen to be believed. (2:00) *Shattuck*. (Eddy)

I Am Divine Bringing joy to a lot of people during his too-brief life was Glenn Milstead, the subject of Jeffrey Schwarz's *I Am Divine*. A picked-on sissy fat kid, he blossomed upon discovering Baltimore's gay underground — and starring in neighbor John Waters' underground movies, made by and for the local "freak" scene they hung out in. Yet even their early efforts found a following; when "Divine" appeared in SF to perform at one of the Cockettes' midnight movie/theater happenings, he was greeted as a star. This was before his greatest roles for Waters, as the fearsome anti-heroines of *Pink Flamingos* (1972) and *Female Trouble* (1974), then the beleaguered hausfrau of *Polyester* (1981) and *Hairspray* (1988). Despite spending nearly his entire career in drag, he wanted to be thought of as a character actor, not a "transvestite" novelty. Sadly, he seemed on the verge of achieving that — having been signed to play an ongoing male role on *Married ... with Children* — when he died of respiratory failure in 1988, at age 42. (1:25) *Roxie*. (Harvey)

Mandela: Long Walk to Freedom As tough as it is to separate the man from the monument, Idris Elba, Naomie Harris, director Justin Chadwick manage it in this cinematic rendering of Nelson Mandela's autobiography — perfectly if unintentionally timed, all us cynics recognize, to coincide with the sad passing of the father of the modern South Africa. Chadwick starts slow, and somewhat chaotically, by quickly sketching out Mandela's relatively wild youth, with plenty of women and clubbing and few specifics on particulars like, say, the fact that he established the first black law firm in South Africa. So when Mandela finally joins forces with the ANC, you wonder at his sudden radicalization — the context is taken for granted. Not so when Mandela is sentenced to life in prison and he turns into an international symbol of anti-apartheid injustice, and the white authorities turn desperately to him for ways to quell a country erupting in violence. Meanwhile wife Winnie (a surprisingly fiery Harris) gets her just share of screen time as Chadwick concentrates on the couple's romance and marriage. She's also offered ample reason for her promotion of violence in the struggle when she's harassed by the police and put in solitary confinement for more than a year, for no cause. Here the Mandelas come to conveniently embody polar opposite approaches in the movement, and it works, as Chadwick attempts to show how political the personal became. When Mandela's amazing story takes over, it blows away reservations and inconvenient codas, and remembers the leader at his most triumphant. As the film's iconic lead character, Elba at first seems physically miscast, but nevertheless effortlessly projects Mandela's authority, gravitas, and charisma. (2:26) *Piedmont*. (Chun)

The Past Splits in country, culture, and a harder-to-pinpoint sense of morality mark *The Past*, the latest film by Asghar Farhadi, the first Iranian moviemaker to win an Oscar (for 2011's *A Separation*). At the center of *The Past*'s union layers is a seemingly simple divorce of a binational couple, but that act becomes more complicated — and startlingly compelling — in Farhadi's capable, caring hands. Ahmad (Ali Mossafa) has returned to Paris from Tehran, where he's been living for the past four years, at the request of French wife Marie (Bérénice Bejo of 2011's *The Artist*). She wants to legalize their estrangement so she can marry her current boyfriend, Samir (Tahar Rahim of 2009's *A Prophet*), whose wife is in a coma. But she isn't beyond giving out mixed messages by urging Ahmad to stay with her, and her daughters by various



IDRIS ELBA PORTRAYS THE LATE SOUTH AFRICAN LEADER IN *MANDELA: LONG WALK TO FREEDOM*, OUT WED/25. PHOTO BY KEITH BERNSTEIN

FILM LISTINGS

fathers, rather than at a hotel — and begging him to talk to teen Lucie (Pauline Burlet), who seems to despise Samir. The warm, nurturing Ahmad falls into his old routine in Marie's far-from-picturesque neighborhood, visiting a café owned by fellow Iranian immigrants and easily taking over childcare duties for the overwhelmed Marie, as he tries to find out what's happening with Lucie, who's holding onto a secret that could threaten Marie's efforts to move on. The players here are all wonderful, in particular the sad-faced, humane Mosaffa. We never really find out what severed his relationship with Marie, but in the end, it doesn't really matter. We care about, and end up fearing for, all of Farhadi's everyday characters, who are observed with a tender and unsentimental understanding that US filmmakers could learn from. The effect, when he finally racks focus on the forgotten member of this triangle (or quadrilateral?), is heartbreaking. (2:10) *Clay.* (Chun)

Reaching for the Moon Brazilian director Bruno Barreto (1997's *Four Days in September*) offers a moving account of the romantic relationship between the American poet Elizabeth Bishop (Miranda Otto) and the Brazilian architect Lota de Macedo Soares (Glória Pires), which spanned the 1950s and the better part of the '60s. The pair meet under inauspicious circumstances: traveling to Brazil, Elizabeth visits her old Vassar friend Mary (Tracy Middendorf) at the gorgeous rural estate where she lives with Lota, a wealthy woman from one of Brazil's prominent political families. Unfortunately for Mary, Lota's regard for the timid, restrained Elizabeth moves along a precipitous arc from irritation to infatuation, her subsequent impetuous pursuit of her lover's friend revealing a heartless egoism — as well as an attitude toward householding that blends a poly-sensibility with a ruling-class sense of entitlement. The film tracks Elizabeth and Lota's enduring affair during a period marked by professional triumphs, personal lows, and political turmoil, all of which take their toll on the relationship. (1:56) *Opera Plaza.* (Rapoport)

The Secret Life of Walter Mitty Walter Mitty (Ben Stiller) works at the Life magazine archives, where the world's greatest photojournalists send him images of their extraordinary adventures. Walter lives vicariously. When he imagines his office crush (Kristen Wiig) trapped in a burning building, his inner superhero arrests his faculties and sends him flying through windows, racing up stairs to liberate children from their flaming homes. It's all a fantasy, of course: the man works in a basement with pictures and George Bailey-styled dreams of travel, what does he have but his imagination to keep him warm? Turns out his workplace is planning to kill off its print edition and become LifeOnline — so facing the end of Life, and imminent quiet desperation, this office-mouse is tasked with delivering the last cover the magazine will ever have. But frame 25 on the contact sheet — the one the magazine's star photog (Sean Penn) calls "The Quintessence of Life" — is blank. Instead of crying defeat, Walter goes on a hunt for the photographer, his avatar of rugged outdoorsmanship, and the realization of his dreams of adventure. It's liberating to watch him take risks — Stiller says years of watching Danny Kaye movies (Kaye starred in the 1947 adaptation of James Thurber's short story) inspired the awkwardly balletic gestures of roving, frightened, ultimately exuberant Walter. The film, which Stiller also directed, is ultimately a dreamy parable about getting caught up in imagination — or just confusing images for real life — both of which feel timely in a world where libraries are cyber-places and you can play "tennis" in front of your couch. The kind of guy who thought the biggest threat was making the first move, Walter learns differently when he takes actual risks: there is magic in this. (2:05) (Vizcarrondo)

The Wolf of Wall Street Three hours long and breathless from start to finish, Martin Scorsese's tale of greed, stock-market fraud, and epic drug consumption has a *lot* going on — and the whole thing hinges on a bravado, breakneck performance by latter-day Scorsese muse Leonardo DiCaprio. As real-life sleaze Jordan Belfort (upon whose memoir the film is based), he distills all of his golden DiCaprio-ness into a loathsome yet maddeningly likable character who figures out early in his career that being rich is way better than being poor, and that being fucked-up is, likewise, much preferable to being sober. The film also boasts keen supporting turns from Jonah Hill (as Belfort's crass, corrupt second-in-command), Matthew McConaughey

HIGHBROW: I AM DIVINE, JEFFREY SCHWARZ'S DOC ABOUT THE LATE JOHN WATERS STAR, SCREENS AT THE ROXIE. PHOTO BY CLAY GERDEES

(who has what amounts to a cameo — albeit a supremely memorable one — as Belfort's coke-worshipping mentor), Jean Dujardin (as a slick Swiss banker), and newcomer Margot Robbie (as Belfort's cunning trophy wife). But this is primarily the Leo and Marty Show, and is easily their most entertaining episode to date. Still, don't look for an Oscar sweep: Scorsese just hauled huge for 2011's *Hugo*, and DiCaprio's flashy turn will likely be passed over by voters more keen on honoring subtler work in a shorter film. (2:59) *California, Vogue.* (Eddy) **SFBG**

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•Some Like it Hot (Wilder, 1959), Sun, 2:15,
 7, and **The Fortune Cookie** (Wilder, 1966),
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 1935), Mon, 3:45, 7, and **Duck Soup** (McCarey,
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 1087, www.roxie.com. \$6.50-11. **Is the Man
 Who is Tall Happy?** (Gondry, 2013), Wed-Thu,
 7. **Lenny Cooke** (Safdie and Safdie, 2013),
 Wed-Thu, 6:45. **The Punk Singer** (Anderson,
 2013), Wed-Thu, 8:45. **White Reindeer** (Clark,
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 applying to The Department
 of Alcoholic Beverage Control
 to sell alcoholic beverages at:
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 Dec. 18, 25, Jan. 1, 2014

NOTICE OF PUBLIC SALE OF
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 is hereby given that the Alice
 Dudum Trust will hold a public
 sales by competitive bidding
 of the personal property de-
 scribed below which has been
 deemed abandoned pursuant
 to Civil Code Section 1988.
 The property was abandoned
 by Iris Center, Incorporated at
 12 Gough Street, San
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 The public sale will take place
 on January 3, 2014 at 12:00
 p.m. at 12 Gough Street, San
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 The personal property includes,
 but is not limited to general
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 and equipment including office
 furniture; desks, folding tables,
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 Dispensers; Computers (Dell
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 Office Cubicles; Mini-Refrig-
 erators, Televisions, overhead
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 shredders; children’s toys.
 Purchases must be made with
 cash only and paid at the time
 of sale. All goods are sold as
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 time of sale. The Alice Dudum
 Trust reserves the right to bid.
 Sale is subject to postpone-
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